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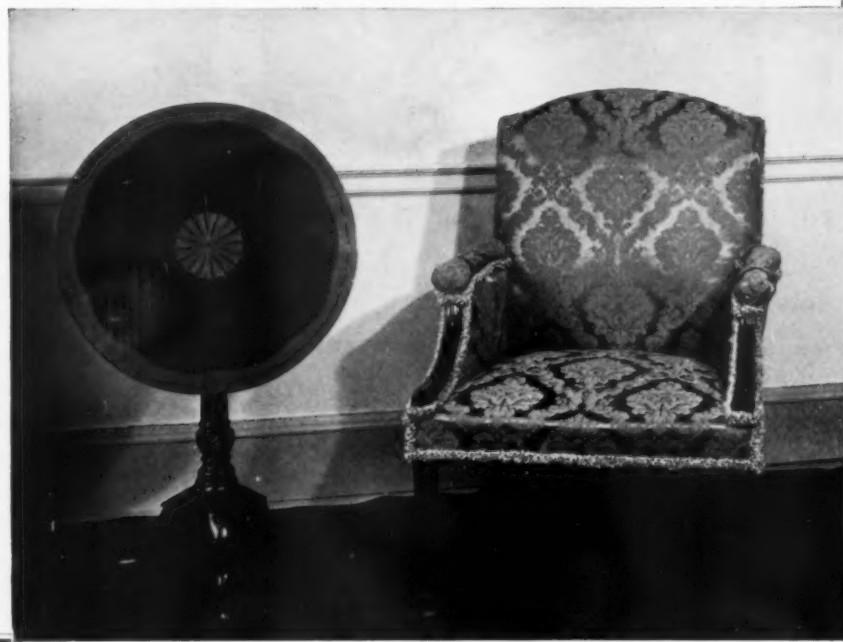
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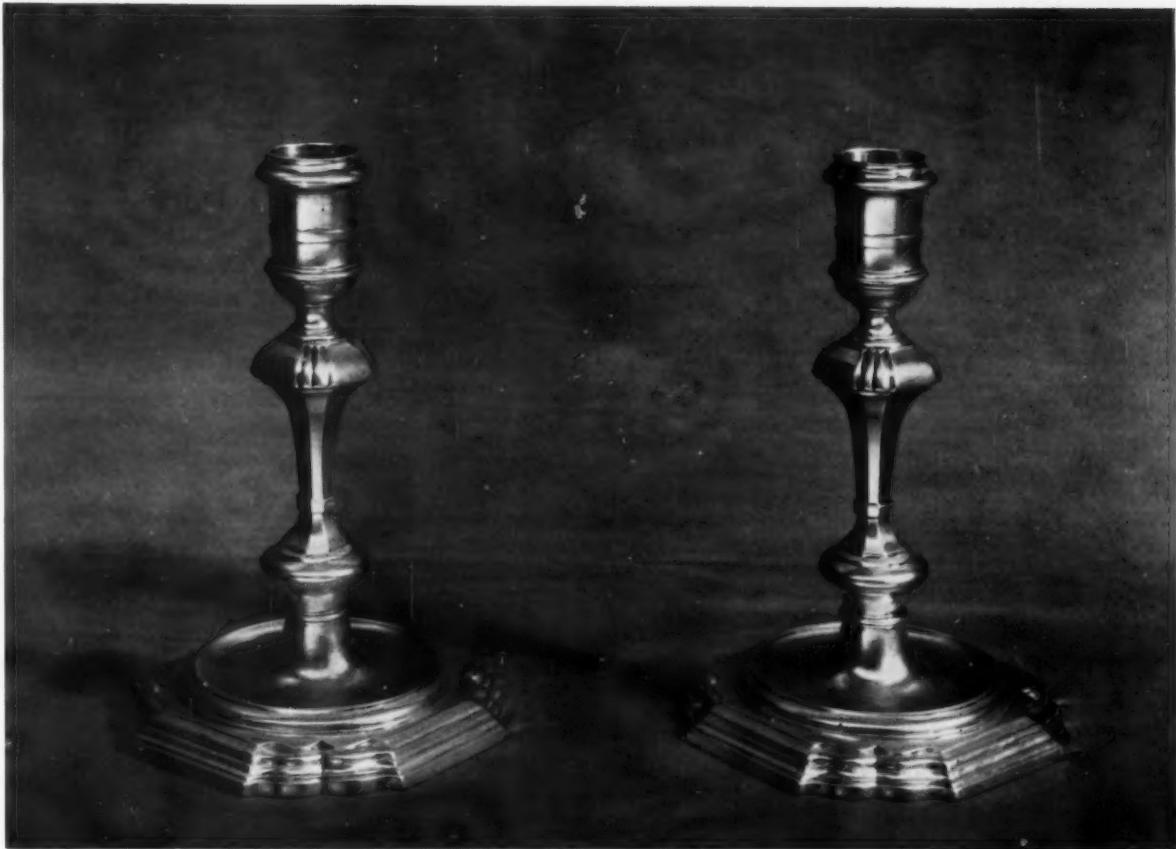
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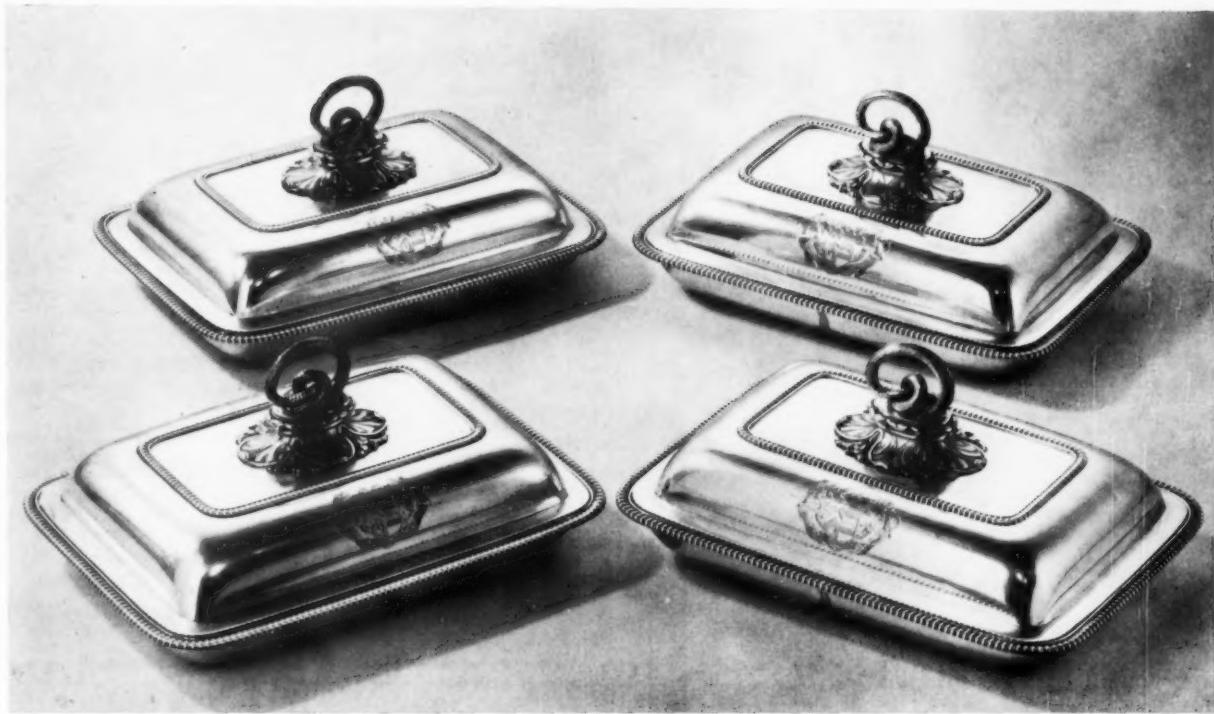
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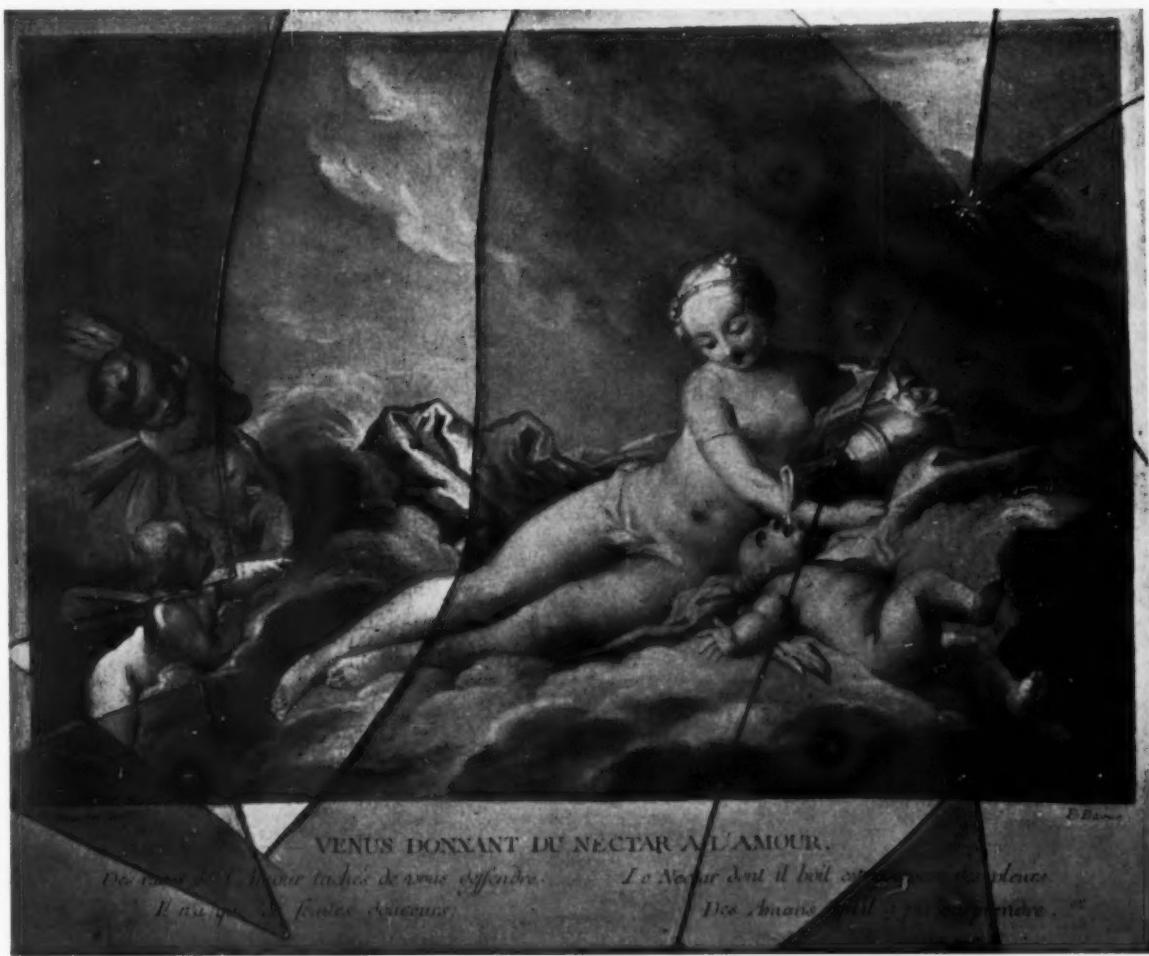
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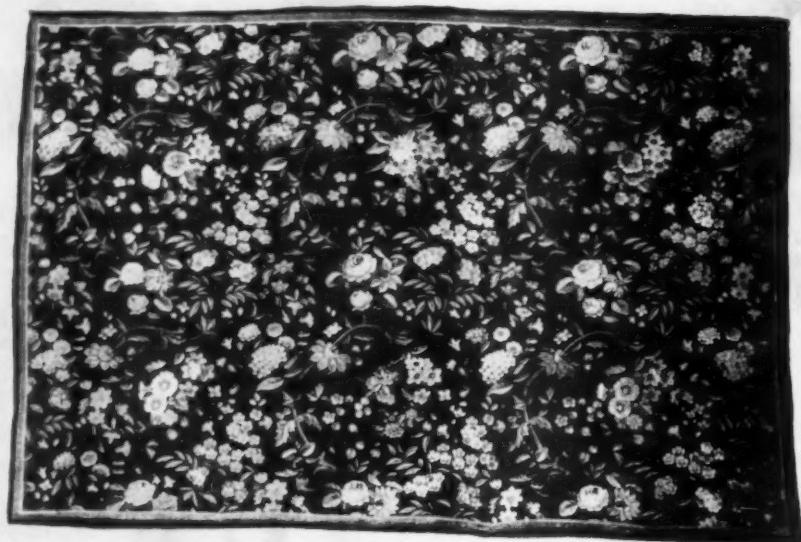
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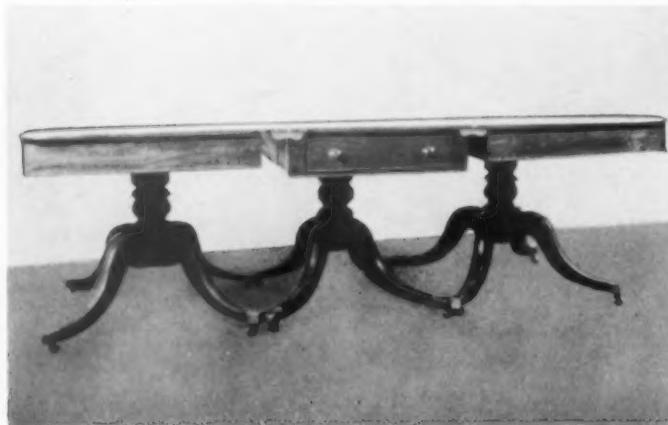
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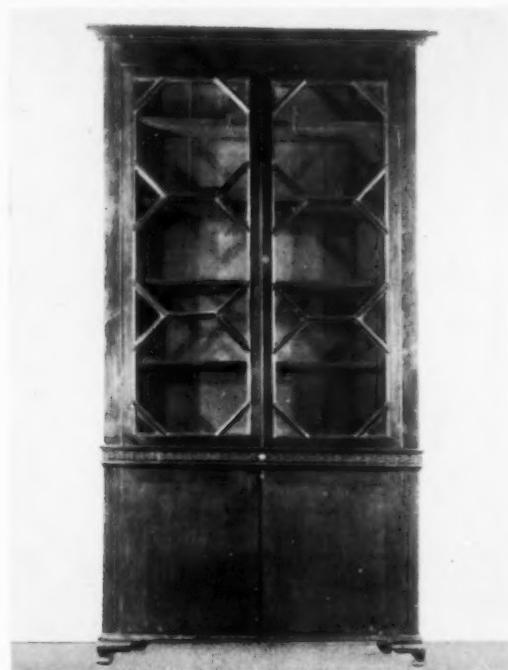
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CURRENT SHOWS AND COMMENTS

EXEUNT OMNES

BY
PERSPEX

THE juxtaposition of succeeding exhibitions at the Redfern Gallery gives an interesting insight into the moods and movements of art in the XXth century. The first of these was called "*Plaisirs de l'Époque 1900*" and this has been followed by an exhibition of "Nine Abstract Artists" based on the book on abstract art recently published by Alec Tiranti. What worlds away! The *Plaisirs*—largely but not entirely French as the title implies—were true to its implications. The exhibition was full of period charm, gaiety, and humanity. Let it be confessed that one enjoyed the subject-matter of these works as much as, perhaps more than, the technical achievement of the artists. It were as though the artist said: "Look at this pretty woman in her alluring clothes waiting on the kerb to cross the road" whereas his modern counterpart says: "Look how cleverly, how intelligently, or wildly, or colourfully, or obscurely, I paint." The "right people" are now entirely unconcerned with what a picture is about. Artist, critic, connoisseur are alike interested only in how a picture is painted. This creed of contemporary aestheticism goes even further than an indifference to subject, for it discounts what is scornfully called "literary content." The pretty woman on the kerb, her feather boa, picture hat and sweeping dress, are all put into the scale against the artist. She and the kerb itself, the fiacres on the roadway, the surrounding buildings may, in fact, make a quite fascinating abstract design, but it only begins to count when the artist has juggled the whole thing into non-representation. *La femme fatale*, indeed! unless her features have got themselves inextricably mixed and her limbs gone to Limbo. As for charm or sensuous delight, no Puritan inhibition imposed in the name of morality could equal that made at the dictates of art. Austerity prevails. The thing wrong with such an exhibition as the *Plaisirs* is that the pictures are pleasant. Art has moved on into that "whirlpool of pure intelligence" which Shaw, the arch-Puritan, in his Methuselah Cycle saw as the goal of humanity at the end of a vista "as far as thought can reach." Actually it is not created nor patronised by people moving in that vortex of pure intelligence; one meets them more frequently at cocktail parties quite close to the buffet. So humanity is not entirely lost.

For my own part I enjoyed the 1900 human pictures infinitely more than the 1955 abstract ones. I even enjoyed more the way they were designed, drawn, and painted. Many were by artists unknown, others by artists no longer of account, a few bore the great names, Toulouse-Lautrec, Seurat, Degas. Of English artists there were few, but this perhaps because the collection had been made largely in Paris, I judged. Sickert, who was then Richard, Conder, Wilson Steer were among them, and pre-eminently James Tissot, that intriguing artist of the period. Less evocative



LA RUE ROYALE, PARIS. By HENRI LE SIDANER.
Exhibited at the Galleries of M. Newman. PERSPEX's choice for the Picture of the Month.'

than his fellow countrymen who remained in France, he makes more direct, more obvious records of the period and place, but has a wonderful eye for the fascination of feminine costume. There is more than nostalgia in the pleasure such pictures can bring. His "*Le Journal*", that glimpse of a girl's face almost lost beneath the huge hat, her graceful hands holding a newspaper, is at once a period piece and a stylised work of art. It is a human record and also an abstract design.

One richly romantic artist whom I should have wished to see at this 1900 exhibition was Henri le Sidaner. He made a mild sensation in those years with his lamplit interiors and street scenes, and was one of the excitements of the International Exhibition of 1906. Recently I saw a fine specimen of his art at Newman's Galleries, where pictures still remain faithful to nature and humanity. "*La Rue Royale*," suffused with the golden glow of the gaslit streets of Paris, was a large canvas full of period charm, at once realistic and entirely romantic in feeling.

When we turn to our contemporaries from whose art humanity has abdicated, are we compensated by their deliberate underlining of the abstract design? Alas! very seldom. At the Leicester Gallery "New Year Exhibition"—as so often happens in the catholicity of policy there—we can continue this study in contrasts. There is, for example, Harold Gilman's "*Girl Dressing*" painted in 1915 and Terry Frost's "*Walk along the Quay—Blue and Silver*." Gilman's characteristic picture, although certainly not photographic since the Camden Town Group technique of brilliant divisionist colour breaks up the form to some extent, is recognisably what its title claims. Terry Frost's picture, whatever its genesis in material fact (if, indeed, it had any, for a modernist picture title may itself be quite arbitrary) has now neither walkers nor a quay upon which to walk. It has become merely an arrangement in blue and silver. The title recalls Whistler and his insistence upon the abstract values of his art, but if he wished to emphasise that

A P O L L O

the portrait of his mother was "An arrangement in Grey and Black" the work also stood as a human portrait on another plane. Would there have been a gain in taking the humanity out and leaving only an artistic formula? I cannot think so. The idea, or ideal, for there is a Platonic quality about it which has been the attraction to the intelligentsia, was thus clearly in the air in the eighteen-seventies. One of Whistler's critics countered it by saying that we could find an arrangement in grey and black in a coal-scuttle. To-day we do not have anything so near to humanity as a coal-scuttle. The pendulum has swung to the other extreme.

It may be argued that we live in a dehumanised age and the artist must reflect his time, but I would say that the artist must stand for values and that this denial of humanity is a wrong, a life-denying thing, a negation against which the artist as such should be fighting. A single work in the abstract mood may appeal by its decorative charm and novelty. A wall full of abstracts begins to bore us even on the intellectual plane on which they operate. A whole exhibition is an exercise in sterility. Some of them, it is true, derive from some source in nature even though it is nothing more inspiring than a frying pan. Others, like those of Victor Pasmore, have moved right away from nature and offer only a dull arrangement of bits of wood and plastic. This is the last infirmity of art for art's sake, though even here one tries to follow a mind at work. In the exhibition at Gimpel Fils of the abstract art of Austin Cooper the catalogue proudly claims that it is "thrown up, or vomited, by the subconscious, for it is devoid of conscious thought." So maybe that is really the last infirmity.

We in England have never taken very violently to the idea of abstraction despite a marked official encouragement of it. In France, though the fashion dies hard, there is a marked reaction and a swing back to realism in the art current of the times. Even in the modernist room at the Leicester show there are few real abstracts, and the whole exhibition gives an excellent review of XXth-century art with one great Wilson Steer, "The Horseshoe Bend of the Severn", and a fine water-colour by Edward Burra, "The Boat," outstanding. A curious, if not very attractive Sickert, "The Mirror," is an instance where the artist, whilst making a transcript of a person reflected in a swinging mirror, is clearly attracted by the unusual linear pattern resulting from the mirror angle. Here the abstract pattern is clearly indicated without sacrificing humanity or nature.

Another opportunity for a "re-cap." of contemporary art is afforded at the Arts Council showing of a selection of works bought by them. Approximately two hundred works have been bought for £22,400. The accent is on "advanced" artists, and one can see a good deal of abstract and near-abstract painting. Victor Pasmore's large "Snowstorm: Spiral Motif in Black and White" dominates a whole wall of it. If the method has not succeeded here, therefore, it is not for want of official encouragement, patronage and propaganda and certainly in this show we can see it to advantage. Much else beside, for the one hundred and eleven exhibits cover many styles so long as they are not academic, for the Council interprets its task as one of discouraging the academic by studied neglect. A few works look back. One interesting work is Wyndham Lewis's "Two Women, 1912", an example of his Vorticist period which shows almost the beginning of this movement away from humanity, at least in England. Nature and landscape naturally follow the same process of disintegration. What can one make of Keith Vaughan's "Village Street," or of that young artist whom official patronage has recently brought so much to the fore, Peter Kinsey, with his large "Seascape, 1954"? The exhibition is altogether a challenging one: the exemplification of the working of State patronage interpreted as the desirability of encouraging "advanced" art.

One exhibition of new or newish work which I did find encouraging was that of a few young artists at Roland, Browse and Delbanco's Gallery. Norman Adams was the established

name here, and in his Western Irish landscapes and the ambitious "Road to Golgotha" revealed that he is fulfilling his early promise. A newcomer was Louis James who with some studies of jumbles of buildings worked out in rich paint and skilful patterning showed a very real vision and an underived one. "The Old Cowshed" was particularly attractive. I noticed another fine example of Louis James's work in the O'Hana Gallery. Clearly an artist to watch. There was another unfamiliar name in the Delbanco Exhibition, that of Margaret Neve with a rendering of industrial landscapes in a confetti of colour which gave them beauty without sentimentality. Anthony Ballard, too, slightly in the Norman Adams manner, but with a distinct individuality of his own. The small select show was very rewarding, sincere, and promising. These artists show the full influence of recent insistence upon abstract design, but they do not lose touch with the scene or the figures from which the inspiration is drawn. Norman Adams could keep closer to nature and less nearly to Norman Adams with advantage, but we are thankful that more light has broken into his pictures, which were inclined to abysmal gloom a few years ago.

On the other hand in the exhibition at the Tate of the work of David Jones there is altogether too much light. I do not think that this pleasant talent of his is anything like the marvel which his unbridled admirers claim it to be. A one-man exhibition at the Tate is a compliment which should be used sparingly; and as this one is occupying the space which should rightfully have been given to the Watts Exhibition so that we might have seen Watts in his rightful stature, one is all the more critical of the right of David Jones to receive such signal honour. A broadcast couched in terms of eulogy worthy of Botticelli did not help me. (At least I imagine it was eulogy but it was so high-falutin and bla-bla-ish that I felt like Jarge at the lecture, who, when his deaf friend after twenty minutes asked, "Waart's 'e taalkin' abart, Jarge?" replied: "Ah doant know. 'E doant say.") As it happens, David Jones "doant say" either what he is talking about very often. One enjoys a pleasant all-overish patterning of the paper with suggestions of objects which float about in space, but the mannerism becomes tedious when we see a gallery full of these works. Minor lyric poetry, welcome enough in its way as such always is; but this is not the work of a master except in those circles where New Masters are created monthly in case we think that only the Old Masters count.

A small show of George Morland is hustled into the little gallery beyond this David-cum-Goliath. Again entirely inadequate for an anniversary occasion, and conveying a false impression of the artist's real stature. There is not enough of the picturesque rural landscapist, and too much of the less important genre painter even in this meagre showing. Perhaps for the good of our souls and taste we are being protected against the possibility that we should really enjoy Morland's landscape with people and animals or the Victorian moralities of Watts if we were shown them.

One official exhibition of real magnificence is that of the XVIIIth-Century Drawings at the British Museum. It is staged to endorse the great exhibition at the Royal Academy and splendidly does so. How rich the Museum is in these works! Thanks largely to the Payne Knight Bequest there is a wealth of Cozens, Towne, and the other early English draughtsmen who found in nature and humanity enough beauty and meaning without feeling that they must interpret it into pure art. We are not unaware of the brilliant simplification of a tremendous work like the Towne "Falls of Terni", the freedom of the line in Hogarth or Rowlandson, the experimentalism of Cozens, but here is rich humanity, nature herself, the praise of life and the world and not its denial. In the fine exhibition of water-colours at Agnews we can pursue this enjoyment and follow it into the XIXth century with the later masters—a magnificent de Wint especially. At some risk of being miserably old-fashioned, I cannot think we have really advanced by making art an affair of the artist's mind and the painter's workshop.

REVEILLE for VEILLEUSES Parts I and II

BY
HAROLD NEWMAN



Fig. I. Some Veilleuses in
the author's Collection.

PART I

THE *veilleuse* of pottery or porcelain is, in its basic form, a hollow pedestal on which sits either a covered warming bowl (*écuelle*) or a teapot (*théière*). The bowl or teapot generally has a projecting bottom that fits snugly into the pedestal. The complete piece is usually from 9 to 12 inches high. In the pedestal, to supply heat, there is a burner, generally a small pottery container (*godef*) for oil and wick.

Veilleuses were utilitarian household articles, often used in nurseries or sick-rooms. Consequently, many were made in simple form and of plainest pottery. Everyday use and resultant breakage probably explains the comparative scarcity of undamaged specimens. But families of wealth

throughout Europe in the late XVIIIth and early XIXth centuries demanded finer and more decorative pieces, and the leading potteries and artists vied to produce examples of unusual form and striking decoration. Some *veilleuses* were obviously made primarily for ornamental use.

Etymologically, the name *veilleuse* derives from the French *veiller*, to keep a night vigil. It originally referred to any night lamp. Later it was applied to a warmer for food or drink, to be available at the bedside during the night.

The pedestals of most tea warmers are round, although some are oval or square, occasionally hexagonal or octagonal, and even (rarely) triangular. There are two forms of tea warmer pedestals: most stand directly on the table and have

an opening near the bottom to insert the *godet*; others rest on a pottery base and must be lifted so that the *godet* can be placed inside the pedestal. The latter type has several small holes near the top of the pedestal as air vents.

The pedestal of a food warmer (*réchaud*) is usually cylindrical or slightly conical, and is of greater diameter than that of a tea warmer. Such pedestals are almost always of one piece, with an opening to insert the *godet*. Generally these pedestals have two small knob handles, frequently in the shape of animal or satyr heads or masks, and a projecting hood over each of the two air vents. The bowl has a flat projecting handle from each side and a cover with a decorative finial.

The term *veilleuse* will be restricted here to apply only to utensils designed for bedside use by one person, and so will exclude, although they are functionally closely related, pottery or porcelain tea-kettles resting on a stand containing a burner. These generally are similar in form to the usual silver tea-kettle on a brazier. For the same reason, there will be excluded certain tall porcelain warming urns, in the form of a hollow column with a spigot, which provide for heating the liquid in the column by means of a burner inserted in the plinth. Some specimens of these kettles and urns are described below.

By far the greatest number of *veilleuses* were made in France, mostly in the first half of the XIXth century; but some go back to the middle of the XVIIth century. They were also made during the same periods in Great Britain and Germany; and a few come from Switzerland, Belgium, Italy, Portugal, and other countries. The earliest example that I know is an English Delftware food warmer from about 1750—apart from an Oriental piece from the late XVIIth or early XVIIIth century curiously similar to the XIXth-century tea warmers.

All the European *veilleuses* antedating 1800 that I have seen in reality or in pictures (with the single exception of one from Marseilles, late XVIIth century, hereinafter discussed) are food warmers; that is, the upper unit is a warming bowl. Only in the XIXth century did European potters merge the tea-kettle with the food warmer to produce the type of *veilleuse* now most frequently seen in shops, i.e., with a teapot on top. This conclusion is based on considerable personal searching in the European and American museums and shops, as well as on a perusal of over 300 treatises on ceramics, including practically all such books in the libraries of the Victoria and Albert Museum, London, and the Metropolitan Art Museum of New York.

In a later French version of the *veilleuse*, the upper unit of the piece, instead of being a teapot, is a covered cup, with an elongated bottom. The cup, probably used for warm milk, is set into an extra unit (*bain marie*) for hot water, somewhat like a double boiler.

A wholly different type of *veilleuse* was developed in France about 1830 and is generally associated with the name of Jacob Petit. These are known as *personages*. They are ornately modelled and colourfully decorated figures representing a wide variety of characters, such as marquises and nuns, also (rare) Zouaves and Mandarins, and (very rare) elephants and camels. These pieces are divided midway. The bottom half is the usual hollow pedestal, with an opening in the rear for inserting the *godet*, or with a separate base for the pedestal and *godet* to stand on. The upper half is a teapot, usually modelled so that one arm of the figure is the handle of the pot, the other the spout. The lid is frequently an ornamental hat or headdress (incidentally, often missing). These pieces are characteristically showy. An interesting reference to such *personages* is made in the recent novel

Steamboat Gothic, by Frances Parkinson Keyes (p. 52).

Occasionally *veilleuses* of unusual shape are found, such as these French tea warmers from the writer's collection (Fig. I): a Revolutionary lantern, with coloured glass panels on three sides of the square pedestal and inside a candle instead of a *godet*; an egg-shaped urn, the upper half of which is the teapot; and a triple-decker with a small teapot sitting above a pot for hot water. I have seen others in the form of a Paris kiosk, a Dutch windmill, a lighthouse, and a pagoda.

To complete the picture, there are some miniatures about five to six inches high, and some toys about two to three inches high. These were made in England and France in the middle of the XIXth century. Reproductions are being made in France to-day.

The scarcity of fine *veilleuses* is indicated by the fact that only 73 (15 English, 16 French, 25 German, 1 Austrian, 6 Swiss, 3 Belgian, and 7 Italian), of which 58 are *réchauds* and 15 are tea warmers, are known by the writer to be now in museums, and only 29 of these museum pieces and 14 others are shown in photographs in the leading treatises on ceramics. All such 87 specimens are mentioned below. There can scarcely be another single form of ceramic so infrequently displayed. But such recognition of these noteworthy pieces attests the high quality of some *veilleuses* and warrants the search for others.

The largest collection of *veilleuses* that I know of is owned by Dr. Frederick C. Freed, of New York City, who has collected about 500 specimens, of which 160 have been given to the city of Trenton, Tennessee. Practically all of Dr. Freed's collection are of the teapot type, including almost 100 different *personages*. A collection of about 50 pieces is owned by Dr. A. Bécart, of Paris, and there is a collection at the Restaurant Lorand-Barre, at Ponts-Neufs, Brittany.

Now, to discuss the makers and some of the finest specimens.

THE FAR EAST

Although it might be reasonably expected that the precursor of the European tea warmer would come from the tea-loving Far East, I know of only one comparable Oriental piece that functions as a true *veilleuse*, i.e., whose source of heat is a flame. In the Warren Cox collection there is a Chinese specimen which the owner describes thus: "Unique teapot of Ch'u-chou yao made in four pieces, a lamp with support for circular wick on saucer, a reticulated stand, the pot itself, and a cover. A most ingenious device in the pot causes the tea to heat quicker. By means of a bent hollow cone the heat is conducted up through the centre of the pot. Late Ming or K'ang Hsi period (1662-1722). I have never seen anything else like it" (Warren Cox, *Pottery and Porcelain*, Vol. 2, Fig. 805). In fact, this piece is very similar in appearance and operation to the French and English tea warmers of a century later.

In the family tree of the *veilleuse*, one line goes back to the simple oil night lamp. The other stems from the various ceramic articles designed to keep food warm, not by a flame, but by the use of hot water or hot sand. Of the latter group, there are several interesting examples from early China. Those in the form of warming plates or bowls were very similar in appearance to their modern counterparts. Some specimens of these will be described below.

In the Metropolitan Museum of Art, New York, there is an interesting Chinese piece that in form closely resembles a tea warmer, but does not derive its heat from a flame. It is described by Cox as a "Wine pot and jar of the Yung Chêng period (1723-35) and decorated with underglaze blue and red. The pieces are fitted nicely together to form



Fig. II. Food warmer, English Delft, c. 1750. Courtesy Victoria and Albert Museum.

REVEILLE FOR VEILLEUSES

what appears to be a gourd wine pot. It is thought that hot water was placed in the lower jar to keep the wine warm" (Cox, *ibid.*, Fig. 872). The jar has animal-head handles, similar to the food warmers of France and Germany herein-after described.

The Japanese tea ceremony equipment sometimes included a small pottery charcoal stove on which rested an iron teapot (Cox, *ibid.*, Vol. I, Plate 71).

GREAT BRITAIN

The earliest European *veilleuse* that I know is of Bristol Delftware from about 1750, now in the Victoria and Albert Museum. It is a food warmer, complete with a covered bowl and matching *godet*, of tin-glazed pale blue earthenware. The decoration is dark blue floral and lattice design, and above the opening for the *godet* is a head in crude relief. The cover of the bowl has an added feature (peculiar to early English food warmers) of being also a candle-holder; this indicates the evolution of the *veilleuse* from the simple night lamp (Fig. II).

A strikingly similar piece of Bristol ware, produced by Joseph Flower, in the collection of Mrs. E. J. Swann, Bristol, is shown in Plate XXXIV, W. J. Pountney, *Old Bristol Potteries*. It is called a "caudle cup or pap warmer" (p. 141) and described as of "Eastern style of decoration, with the lattice bands on all three sections of it" (p. 174). This piece also has the candle-holder cover and relief mask. Pountney says that "Flower seems to have produced a great number of these beautiful little pieces" (p. 141).

Another English Delft food warmer, of almost identical form and decoration, is in the Delftware Collection of Dr. Warren Baker, Michigan City, Indiana, recently on exhibition at the Chicago Art Institute (Fig. VI, *Antiques Magazine*, December, 1953, p. 446). Two similar pieces are in the Apothecary Shop at Williamsburg, Virginia.

In the Victoria and Albert Museum there is a Staffordshire salt-glaze food warmer, late early XIXth century. It differs from the Delft pieces in that the sides of the pedestal are curved rather than straight, but it also has a candle-holder in the cover and a woman's head in relief over the opening for the *godet*. It has twisted loop handles, and decoration of pierced design and relief floral pattern.

Such food warmers were exported from England to Holland in the latter part of the XVIIIth century, and were advertised in the newspapers of Leeuwarden, Holland. One such Staffordshire salt-glaze food warmer, with garlands in relief and a candle-holder in the cover, is in the Princeshof Museum, Leeuwarden.

I have seen in London the pedestal of a similar food warmer of Staffordshire salt-glaze, with ornamentation in relief and twisted handles. The writer has a food warmer from the same period, of cream-coloured earthenware from Leeds or Staffordshire, but entirely undecorated. A like piece is on loan at the Boston Museum of Fine Arts, and another is in the Williamsburg, Virginia, Collection.

There are six other *veilleuses* of Staffordshire white or cream earthenware in the Wellcome Historical Medical Museum, London, several being incomplete. One is marked Davenport, from about 1835; this and another, perhaps also Davenport, have under-glaze blue floral decoration.

A Whieldon food warmer, about 1760, probably by Ralph Wood, is in the Williamsburg, Virginia, Collection. It is glazed with mingling hues of grey and green, and has, above the opening for the *godet*, a female head with long braids, similar to the Staffordshire piece in the Victoria and Albert Museum.

Wedgwood made a large number of food warmers and tea warmers of cream-coloured earthenware. An advertise-

ment in the *Queen's Ware Catalogue*, 1774, refers to "Night Lamps, to keep any Liquid warm all night," and examples are known dated 1871, so that, as stated in *Old Wedgwood* (the annual publication of the Wedgwood Club of Boston), No. 12 (1945), "these heaters were made in cream-ware for at least one hundred years. Around the middle of the XIXth century they were very popular" (p. 129).

The Wedgwood pieces are usually about 12 inches high, the pedestal having large loop handles and a pierced "leafage" floral design (for ventilation) above the opening for the *godet*. The pedestal often has a circular ridge on the inside to hold the *godet* in place. The *godet* itself (now rarely found) was sometimes rather complicated in design, as shown in a sketch in *Old Wedgwood*, No. 12, p. 127. This issue of *Old Wedgwood* contains the only written discussion I have found on the subject of ceramic food warmers, which it



Fig. III. Tea Warmer, Wedgwood (Etruria), late early XIXth century. Courtesy Victoria and Albert Museum.



Fig. IV. Tea Warmer, Swansea, 1817-1824. Courtesy Victoria and Albert Museum.

states were "for travelers, nurseries, and sickrooms."

One of the Wedgwood pieces so mentioned (pictured on p. 127) is a Queen's Ware food warmer dated 1871, privately owned, described as a "Night-lamp with covered pap-warmer and inner pan for water." The inner pan was similar to the *bain-marie* used in the French *veilleuses* that have at the top a cup instead of a teapot. This example is typical of Wedgwood *veilleuses* in form and decoration, the pedestal having large loop handles and a pierced floral decoration, the *écuelle* with two bow handles, a pouring lip, and a cover with an acorn finial. Two very similar Wedgwood food warmers are in the Historical Museum, Basel; and I have seen two others in London.

Another such Wedgwood food warmer is described in *Old Wedgwood*, No. 12, as "a Queen's ware specimen with foliated rope handles, a stand with more elaborate piercing for ventilation, and a nest of pans or pannikins. The cover of the top pan had a socket-finial for a candle" (p. 128) which "parallels" the Delft piece pictured in Pountney, *supra*. The "nest of pans" are, I presume, the *écuelle* and the *bain-marie*.

The usual Wedgwood cream ware tea warmers have pedestals almost identical in shape and decoration to the food warmers. The teapot is modelled to carry upwards the lines of the pedestal and usually has a bent loop handle over the top; it has a rounded protruding bottom to fit into the pedestal so as to bring it closer to the flame. A fine specimen (Etruria, early XIXth century) is in the Victoria and Albert Museum (Fig. III). It is pictured in Plate 21, W. B. Honey, *Wedgwood Ware*.

A very similar tea warmer, in an American private

collection, is shown in *Old Wedgwood*, No. 5 (1938), p. 15, which states that it is "a Queen's ware kettle and stand for the sickroom or nursery which without a doubt was the XVIIIth-century prototype of Howe's patented nursery lamp of the XIXth century" (p. 14). It is unique in that it has vents in the cover for the escaping steam. (An interesting replica in silver, 1807, is shown in *Old Wedgwood*, No. 8 (1941), p. 100.)

A like tea warmer of Wedgwood Queen's Ware or of similar Leeds earthenware was (before its destruction in the war) in the Historical Museum, Frankfurt (Plate 9, G. E. Pazaurek, *Steingut*). Others are in Holland, at the Princessehof Museum, Leeuwarden, and the Rijksmuseum Twenthe, Enschede. Copies made in Germany and Italy are mentioned below.

The earliest and handsomest British tea warmer known to me is from Swansea, about 1817, in the Victoria and Albert Museum (Fig. IV). It closely

resembles the typical French teapot model of the same period, with crenelated upper edge on the turret-shaped pedestal. The modeller was Isaac Wood, and the coloured Italian landscape on the pedestal was perhaps painted in London by Thomas Baxter (Plate 30, Arthur Hayden, *Chats on English China*, 1952 ed.). In the Catalogue of the Herbert Allen Collection, Victoria and Albert Museum, 2nd ed., 1923, by Bernard Rackham, this piece is also pictured (Plate 71) and is described (Item 432) as a "food warmer"; this is erroneous (as the upper unit is a typical teapot with spout and handle), and shows how the two basic types of *veilleuses* have been confused.

I have seen in London a Rockingham pedestal, oval shape, with decoration of coloured birds and gold filigree design, and a Bloor Derby toy pedestal of apple-green ground.

PART II FRANCE

The oldest French *veilleuse* that I know is in the Wallace Collection, London. It is Sèvres *pâte tendre*, about 1758, and is unique in that it is a *coquelle*, an egg-boiler. This handsome piece, on a square pedestal, has an apple-green ground, with cartels of landscapes and trophies. The lid is surmounted by a sitting hen (Plate XXI, E. S. Auscher, *French Porcelain*, and Plate XXV, Frederick Litchfield, *Pottery and Porcelain*, 6th ed.), it was reproduced in full colour in APOLLO, of June, 1949.

There are no Sèvres specimens in the Sèvres Museum, but some exist in private collections.

A number of *réchauds* have been found from Alsace and Lorraine. A conical-shaped pedestal of Niderviller *faïence*, about 1760, is in the Musée des Rohan, Strasbourg; it is larger than average (about 11 inches high), has four hooded vents (instead of the usual two vents and two handles), and is decorated with polychrome flowers on a white ground. In this same museum is a complete *réchaud* of Strasbourg *faïence*, made by Joseph Hannong about 1770; it has polychrome flowers on a white ground and two yellow lion's-head handles, but its unique feature is a 12-inch matching plate on which the piece rests (Fig. V).

Also in the Strasbourg Museum are two porcelain food warmers of conventional shape, both in *trompe l'oeil sur fond bois*, in the style commonly associated with Niderviller. One is from Lorraine, about 1780-90; it has "framed" pastoral scenes on the pedestal and cover *en camée* (black) on a burgundy ground, and has shell-shaped handles. The other, from Vienna, 1780-90, is similar in form and style; it has two gilt handles of male masks and also has pastoral

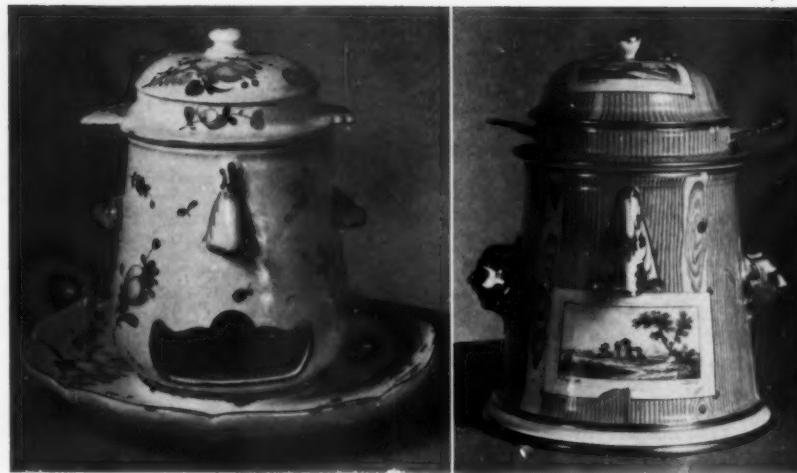


Fig. V. Food Warmer, Strasbourg.
Joseph Hannong, c. 1770.

Fig. VI. Food Warmer, Vienna,
1780-90.

Musée des Rohan, Strasbourg.

scenes on the pedestal and cover *en camée* (dark brown) on a brown and white ground (Fig. VI).

Another food warmer from Niderviller is in London, in the Victoria and Albert Museum; from the Custine period, 1770-84, it is of ting-lazed earthenware, decorated with a landscape *en camée* (iron-red), and has handles of lion's heads in yellow. Unlike the usual cylindrical or conical *réchauds*, this one is pear-shaped (Plate 78-A, Arthur Lane, *French Faience*).

Two conventionally shaped food warmers from private collections are shown in the *Répertoire de la Faïence Française*, published for the 1932 Retrospective Exposition of French Faience from the XVIth to the XXth century. One is from Sceaux, late XVIIth century, with polychrome decorations and animal-head handles (Vol. V, Plate Sceaux 16-C). The other is from Nevers, 1797, polychrome, with landscape *en camée* (brown-orange) and handles of fruit in relief; it is unique in that the opening for the *gobelet* has a small door with two hinges and a latch (Vol. III, Plate Nevers 40-A). This same Nevers piece is shown in several detailed drawings in Fig. 158, E. Peyre, *Céramique Française*.

Another typical food warmer, in *faïence* of Lyons, 1765, with polychrome decorations and twisted rope handles, is in the Historical Museum of Lyons (Plates XI-62 and XII-71/74, Charles Damiron, *Faïence de Lyon*).

In the Bowes Museum, at Barnard Castle, in northern England, there is a porcelain food warmer, *Porcelaine de la Reine*, 1780-90, of usual shape, with blue corn-flowers (characteristic of this factory) on a white ground and lion's mask handles. The writer has a *réchaud* of the same ware and form, from the Rue Thiroux, Paris, 1775-90, decorated with a pattern of small reddish flowers and gilt.

The Musée des Arts Décoratifs, Paris, is exhibiting an undecorated cream-coloured *faience* food warmer from the late XVIIth century. The writer has a very similar undecorated Creil food warmer of cream-coloured *faience*.

Most unusual in form are two identical glazed earthenware *réchauds* from Sarreguemines (Moselle), made by Utzschneider et Cie about 1810-20. One is in the Musée des Rohan, Strasbourg, and the other is in the Musée Lorrain, Nancy. They are shaped like a round Grecian urn set on a square plinth which contains the *gobelet*. The cover of the *écuelle* has a finial in the form of an owl. The colour of both is rare *carmélite*, and they have no decoration except in the modelling, which features a pierced scroll design around the urn for ventilation (Fig. VII).

Quite in contrast is an Alsatian *réchaud* pedestal in the Musée d'Unterlinden, Colmar. It is of rustic *terre vernissée*, about 1820, and is crudely decorated with black and brown

REVEILLE FOR VEILLEUSES



Fig. VII. Food Warmer, Saare-guérinnes (Moselle). 1810-20. Musée des Rohan, Strasbourg.



Fig. VIII. Tea Warmer. Jacob Petit, c. 1830. Musée des Arts Décoratifs, Paris.

dots on a beige ground. It is pear-shaped, with small loop handles and a hooded vent.

Now to mention the earliest European tea warmer that I have found record of, the only one antedating 1800. It is of *faïence* of Marseilles, from the establishment of Veuve Perrin, which flourished in the latter part of the XVIIth century. The pedestal is very similar in form to that of the food warmers of Sceaux, Nevers, and Lyons already mentioned, as well as to the pedestal of most of the German food warmers later described. It is wide and slightly conical, has a hooded vent over the opening for the *gode*, but has no handles. The upper unit is a typical teapot. The decoration features Chinese figures (Plate XXXI-3, G. Arnaud d'Agnel, *La Faïence et la Porcelaine de Marseille*). This piece shows the transition from the XVIIth-century food warmers to the XIXth-century tea warmers. d'Agnel calls it a "unique object of its kind" (p. 359).

The only other reference that I have found to *veilleuses* (which might include tea warmers) antedating 1800 is in Georges Musset, *Faienceries Rochelaises*. He reproduces the catalogue of a shop at La Rochelle in 1789 which lists "3 veilleuses" (p. 141).

Before further discussing French *tea* warmers, mention must be made of Jacob Petit (b. 1796). The treatises on ceramics give him scant notice; but every antique dealer in Paris proudly (and expensively) attributes some piece to his factory. The factory started hard-paste manufacture at Fontainebleau in 1795. In 1830 it was bought by Jacob Petit and his brother, and was moved to another factory he owned at Belleville. Thereafter the pieces bore the mark "J.P." in underglaze blue or incised. In 1862 he sold the factory, and from 1863 started anew at 54 Rue Paradis Poissonnière, Paris. His successors used his models and marks until after 1886. The work strongly imitated the then popular Saxe rococo models.

It has been said that the Jacob Petit factory after 1830 "became very prosperous, making crude and showy wares" (W. B. Honey, *French Porcelain of the 18th Century*, p. 63) "of little artistic merit" (W. B. Honey, *European Ceramic Art*, p. 235), and that "the production is not bad as to execution, but unhappily it is the models which are of a deplorable taste, the responsibility for which rests less on the maker than the epoch in which he lived" (Cte. X. de Chavagnac et Mis. de Grollier, *Histoire des Manufactures Françaises de Porcelaine*, p. 636). More caustically, "Dresden models and style of decoration were copied. The productions of this manufactory are not much sought after save by dealers, who buy them mainly for the American decorators' market"

(Frederick Litchfield, *Pottery and Porcelain*, 6th ed., 1953, p. 117).

Notwithstanding these derogatory remarks, the *veilleuses* of Jacob Petit seem to be the most prized French pieces to-day. Most of the personages are attributed to his workmanship or design; but, although they are comparatively costly for *veilleuses*, it is significant that not one is known to be in any museum or pictured in any book on ceramics. Five in the writer's collection may be seen in Fig. I, including a rare handsome one, marked "J.P.", shown in Fig. IX.

Jacob Petit also made the teapot type of *veilleuse*, very ornately decorated. A good, but unsigned, specimen is the only tea warmer in the Musée des Arts Décoratifs, Paris; it is hexagonal, with alternating panels of *cartels* and *vitrine* designs, on a typical Jacob Petit green ground (Fig. VIII). The writer has a signed Jacob Petit tea warmer, elaborately modelled, with a black ground and colourful jewelled decoration.

In the Musées Royaux, Brussels, are two French tea warmers of *porcelaine de Paris*. One, from the early XIXth-century, has a pedestal and teapot of somewhat bulbous shape, and is decorated with garlands of flowers and bands of *rose Pompadour* and gilt on a white ground. The other, from the Louis Philippe period, has a polychrome scene on a blue and gold ground.

A typical Empire tea warmer is in the Musée Lorrain, Nancy. Its decoration is a gilt floral design on a white ground.

The Metropolitan Museum of Art, New York, has only one *veilleuse*. It is a rather mediocre French tea warmer, probably Directoire, with beaded edge at the top of the pedestal and black transfer-printed allegorical scenes.

The writer has a tea warmer of white *terre de pipe* from Gien, Geoffroy et Cie, about 1855. Its hexagonal pedestal is modelled with Gothic arches on each panel.

Practically all the *veilleuses* found to-day in the shops in France and New York are French tea warmers. Most are porcelain of *Vieux Paris*, but many are provincial porcelain or pottery. As to period, they are usually First Empire or Louis Philippe. The decorations vary considerably. There are many with simple floral motifs. Some have *Bon Soir* on the teapot and *Bonne Nuit* on the pedestal. Many have polychrome pastoral scenes or vignettes of episodes from operas or legends, ranging from fairly simple representations to highly detailed miniature painting. In colour, most are on a white ground; some are green or blue, a few of other hues.

(To be continued)

EMERSON ON GIFTS

"Since it is always so pleasant to be generous, though very vexatious to pay debts, the impediment lies in the choosing . . . next to things of necessity the rule for a gift is that we convey to some person, that which properly belongs to his character and associated with him in thought." APOLLO as the gift cost 50s. (or America \$7) for a copy to be sent every month for a year by post to any address in the world. APOLLO, 10, Vigo Street, Regent St., London, W.1.



Fig. IX. Personage, Jacob Petit, c. 1830. Author's Collection.

FITTED WRITING CABINETS OF THE LATE XVIIth CENTURY

BY E. H. PINTO

IMPROVEMENTS to the background of living, alterations in designs, and changes of fashion occur in every century.

In furnishing, as in most of the other arts and crafts of civilisation, the three factors are closely interrelated.

Changes and improvements rarely proceed for long at a steady tempo. There are interruptions and set-backs, but they act as stimulants and, after each major disaster, whether it be a war, a revolution, a great fire, or a plague, there always seems to be an outburst of restless creative energy which tries to make up for the lost time with a profusion of new ideas and techniques.

In the first half of the XVIIth century, many of the nobility were travelling on the Continent and steadily absorbing foreign culture. Immediately before the Civil War, great houses were being built by the wealthy and filled with foreign furniture, which would automatically have influenced the English furniture makers and would quickly have given us something closely resembling that which we know as "Restoration" furniture. The Commonwealth was a setback to both comfort and fashion. The Restoration restored both and the pace quickened, partially as a natural reaction from austerity and partially because the exiled ruling classes had absorbed so many of the luxurious habits of the French court, the arbiters of fashion at that time.

Improvements in furniture were, moreover, made easier by religious persecution on the Continent, which brought us skilled cabinet-makers, marquetry workers, veneerers, silk workers, etc.

Apart from the fashionable change in furniture from solid oak and panelled construction to flush surfaces, veneered with walnut and various exotic woods, there was a great breaking down of the basic furniture families into specialised varieties. Admittedly the process had been a long and gradual one, but at the Restoration, due to the more extravagant mode of living among the nobility, there was a great speed-up. Both tables and case furniture multiplied their variety as never before, and the table family now included not only kitchen, eating and general-purpose tables, but also toilet tables, card tables, billiard tables, writing tables, etc. Home as opposed to business letter writing was increasing very rapidly at this time and, in addition to writing tables, the cabinet makers of the late XVIIth century were experimenting with numerous types of domestic writing-cabinets. These, at the end of the century, were to crystallise into the combined bureau bookcase, which basically has never since changed, been improved, or waned in popularity.

In England there had been a postmaster as early as 1533 and in 1568 a state post office had been established for foreign letters. In 1619, James I appointed a "postmaster of England for foreign parts". In 1632, William Frizell and Thomas Witherings were appointed joint foreign post-masters. The latter seems to have been both zealous and energetic, for in addition to doubling up and accelerating the weekly continental service, he also found time to improve home communication considerably. By 1635 he had established packet posts, with authorised carriers throughout the country, thereby cutting the time taken for letters from London to Edinburgh from one month to one week.

His successor does not seem to have been so efficient and there is a familiar modern ring about the story of inefficient state monopoly which culminated in the City of London Common Council setting up a rival to the state postal service. This was suppressed by the Commonwealth government in 1650 and in 1653 they leased both foreign and inland posts to John Manley for £10,000 per annum. By 1677 the rent for this concession had risen to £43,000, which gives a good idea of why there was so much demand for furniture specifically designed for writing.

Writing cabinets of the late XVIIth century with fitted interiors may be divided into two main groups—those which, when closed, have sloping fronts, and those with vertical fronts; both groups have their sub-divisions.

Although the Fire of London in 1666 had rendered necessary the building of a number of small and semi-standardised houses, in order to house the homeless quickly,



Fig. I. The derivation of the bureau from the shallow sloping bible or desk box on a gate-legged table can be clearly seen in this pleasing late XVIIth century walnut bureau. *Keil of Broadway*.



Fig. II. In spite of the difference in the form of leg and underframing, this William and Mary "seaweed" marquetry bureau belongs to the same family and period. *Victoria and Albert Museum, Crown copyright*.

FITTED WRITING CABINETS

this was not the only reason for the demand for smaller furniture. Fashion played a great part and because there was ample accommodation in a wealthy home and at the same time a desire for lightness and elegance in furniture design, it is noticeable that the best furniture in general made no attempt to provide maximum storage accommodation, and most of the fashionable cabinets made between 1660 and 1700 were supported on open stands.

In some instances, this led to unbalanced and top-heavy design, which proved impracticable. Scrutoirs or scriptoires, the ancestors of secretaires, were a notable instance. Their large carcases, elaborately fitted with drawers and divisions and enclosed by heavy vertical fall fronts hinged or pivoted at the bottom and held when open by strong iron stays, proved much too weighty for slender-legged open stands. Among the very few which have survived intact on their original twist-legged tables are the unusual walnut pair with silver mounts at Ham House, which were described in the 1679 inventory as "scriptors garnished with silver". A fairly considerable number of scrutoirs on chest of drawer bases have survived from the end of the XVIIth and the beginning of the XVIIIth century. Whilst it seems reasonable to assume that the impracticability of the open stand for heavy chests and cabinets was soon realised, the smaller rooms and less rambling houses of the well-to-do in the Queen Anne period undoubtedly played a large part in popularising double-decker furniture, such as tallboys and bureau book-cases, designed as storage cabinets from base to cornice.

In use, the great disadvantage of scrutoirs, apart from their weighty writing falls, was the fact that all writing impedimenta had to be cleared away tidily before they could be closed. It has often been written that because of this they were succeeded by sloping front desks, which provided unfitted storage space inside the slope. This is not correct: both were fashionable contemporaries for a time. The scrutoir was basically derived from imported Italian cabinets and Spanish vaguenos of the XVIth century. The English ancestry of the sloping front bureau is just as old, going back to the bible or desk box, and some late XVIIth century bureaux, as we shall see, are, in fact, standing desk-boxes with lids hinged at the bottom instead of the top. Although its advantages eventually made it more popular than the scrutoir, it never has entirely superseded the vertical fall front cabinet.

Before passing on to the sloping front bureau there is one other type of XVIIth century vertical-fall writing cabinet to be mentioned and that is the variety with narrow-fall front and rising lid, which when closed looks rather like a spinet. The most famous example of this pattern is the "fine markatree" cabinet which Gerrett Jenson made for Queen Mary's use at Kensington Palace in 1690 and which is now at Windsor Castle. With its good proportions and its knee-hole recess to compensate for the small projection of the narrow writing-flap and its ample storage accommodation it seems surprising that more writing cabinets of this type were not made at a later date.

The evolution of sloping front bureaux is interesting. To use a racing parlance, they are by bible box out of gate-leg table. This derivation can be seen clearly in Figs. I and II which, although varying considerably from each other, belong to a well defined but small group of late XVIIth century walnut bureaux which have

survived. In both, the slope is still shallow, as in the earlier bible and desk boxes, and the "separate box effect" is accentuated by the overhang at the ends. This feature, incidentally, sometimes lingers on in early XVIIIth century



Fig. III. Here the William and Mary bureau is designed as a separate entity from the stand, but the bureau is recessed as in Oriental cabinets of the same period. Note the cross-veneered stand, a sign of fine quality, and the shaping of the leg *en route* to the cabriole, also that the steeper slope and supporting lopers have now arrived. *Partridge*.



Fig. IV. A unique William and Mary bureau veneered with "seaweed" marquetry, and meant to stand out in a room where all sides would be seen. Although the steep slope is in the more modern manner, the overhang of the bureau follows the traditional form. *Phillips of Hitchin*.

Fig. V. Back view of this superb piece of furniture.





Fig. VI. An early Queen Anne bureau with magnificent figured burr walnut veneers and unusually good craftsmanship and detailing. In spite of its turned legs, there is a more modern look about this piece, due to the bureau and chest being designed as one carcass. *Phillips of Hitchin.*

country-made bureaux with drawers under. The two bureaux illustrated, like most but not all of this type, have a "well" inside the frieze rail. Specimens are known with three frieze drawers side by side, but with the necessity for cutting into the frieze rail to receive the gate "posts" when closed, the inclusion of drawers undoubtedly complicated and weakened the construction. Note the end-grain moulded book-rest on the flap of Fig. I. This feature is found on earlier desk boxes and sometimes on XVIIith century bureaux. This bureau, which is 3 ft. 3 in. wide, is carcassed in solid walnut, rather an unusual feature, but has the flap and frieze rails veneered with figured walnut. Inside, it is fitted with six drawers and stationery compartments. The baluster leg turning is very pleasant and the gates swing on wooden knuckle joints, connected at both frieze and bottom rail levels.

The "seaweed" marquetry inlaid bureau, Fig. II, apart from the obvious difference in the leg turning, also differs in having a continuous framing of bottom rails to the table, but with the "gates" only connected by pivoted top rails. The Fig. I construction is more usual for the period and was also used for similar bureaux on twist legs. Bureaux of this type usually vary between 3 ft. 0 in. and 3 ft. 6 in. and were probably made for country houses. The newer houses in London mostly had pier walls 3 ft. 0 in. wide between the windows. As this was the usual position to place a bureau, in order to gain the best light, most of the fashionable small bureaux of the period were made about 2 ft. 6 in. wide, to allow for the draw back of the draperies.

Some idea of the number of varieties of legs which occurred on furniture which was all "contemporary" during the last quarter of the XVIIith century is well illustrated in the photographs to this article; whilst design is never static, this was an unusually transitional phase. The examples illustrated in Figs. III, IV and VI show that before 1700

the slope of the bureau had steepened, allowing greater storage and creating the general outline which has persisted to this day. The loper support had also come into use for the writing flap and this too has never been bettered. All these three walnut-veneered bureaux are of exceptionally fine quality and all must have been made round about 1700, in spite of the considerable differences in their designs.

The 2 ft. 4 in. wide William and Mary example shown in Fig. III continues the tradition of treating the bureau as a separate entity from the stand but, although English made, it is obviously influenced by certain of the smaller lacquered cabinets with stands imported by the East India Company at this time. Whether the cabriole leg originated in the Orient is still a moot point, but there is no doubt that legs of the type used on this stand, though square in section, are well on the way to the early cabriole with club foot of the Queen Anne period. Although so simple in design, note that the legs and frieze rails of the stand and the face edges of the sloping sides of the bureau are all cross veneered, a process which adds to cost and was only applied to the best furniture.

Figs. IV and V show the front and back of a William and Mary bureau which is probably unique. It seems to be the exception to the rule of standing bureaux against walls, for it is finished in the same superb manner on all four sides and must have been intended to stand in the centre of a room or in a large bay. The style and quality of the arabesque marquetry and the inlaid details of the serpentine X stretcher rails, with turned finial, are very reminiscent of recorded work by Gerreitt Jensen, who made for Queen Mary I the bureau already referred to, and also her china cabinet now at Windsor. The Windsor furniture made by Jensen is covered all over with arabesque marquetry and although the result is undeniably magnificent, it does create an air of restless over-profusion. The designer of this bureau, by confining his marquetry in the main to panels and borders and using a well matched veneer of superb quality walnut for the background, avoids this error. The baluster legs are of a type much used for tables, stands and chairs in the William and Mary period. In some examples, the sections are varied to octagons, hexagons and rounds. The fitted interior of this bureau is fully up to the standard which the exterior leads one to expect.

It is a mistake to think that all Charles II cabinet stands, chairs, etc. have one type of leg, William and Mary another and Queen Anne a third. The small bureau, Fig. VI, is a Queen Anne piece, although on design the leg turnings could well have been made in the previous reign. The answer is, as it always has been and always will be, that some people who like and can afford to have the best, still do not like "all this new-fangled furniture". This piece must have been made for someone who just did not like cabriole legs. He did, however, like the finest burr walnut veneer that money could buy; he did like herringbone bandings, cross veneers to all edges, end-grain beads of narrow section, fine proportions and such refinements as the small shaped cockbead under the apronpiece. He also appreciated the homogeneity of the new form of design in which the bureau and chest were treated as a single entity and the usefulness of the shallow drawer which replaces the earlier "well" between the lopers. Many today will endorse this old connoisseur's judgment and quiet good taste.

WHENCE do all the antiques come from, is there no end to the supply?" Mr. Cecil J. Turner discussed this subject and others in a paper he read at the Royal Society of Arts on "The buying and selling of Antiques" and published in the Society's *Journal*. His views on "What are or should be the qualifications necessary to become a good antique dealer" reveals the study, scholarship, culture and learning to be brought to maturity by experience, without which a potential dealer cannot capture success or fully share in the pleasures of his occupation.

INTARSIA. Part II

BY EDWARD H. PINTO

Fig. VIII. (right) The side of the Gubbio room which faces window. Cupboards and contents, benches and shadows are all a brilliant trick of perspective, executed in intarsia. Photograph by courtesy of the Metropolitan Museum of Art, New York.

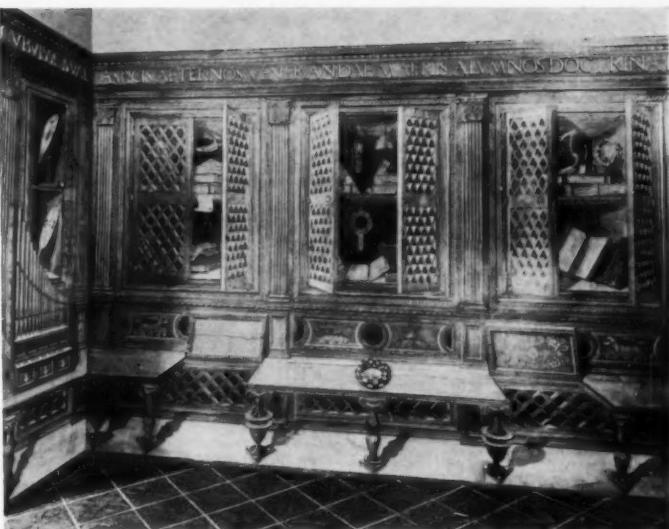
Fig. IX. (below) Same room from the doorway. This amazing intarsia essay in perspective, now in the Metropolitan Museum, was created for the Duke of Urbino's home at Gubbio in about 1482. Photograph by courtesy of the Metropolitan Museum of Art, New York.

In these days, when the work of the *avance garde* of contemporary painting, furniture and sculpture is both topical and contentious, it is interesting to examine examples of a technique which must have been very much *avance garde* and quite as contentious nearly four hundred years ago.

Federigo da Montefeltro, Duke of Urbino, who built himself a new palace at Urbino between 1448 and 1450 was one of the many-sided personalities of the Renaissance, who combined in his person soldier, leader of fashion, lover of music, scholar, bibliophile and student of science, with particular interest in perspective; his son, Guidobaldo, who succeeded him, possessed the same qualities. It is not surprising, therefore, that when they commissioned intarsia panelling for two small rooms, one in their palace at Urbino and the other in their house at Gubbio, arms and armour, musical instruments, books, scientific instruments and the most startlingly realistic perspective all figured largely in the designs.

The intarsia panelling which portrays most of the arms and armour still remains in the palace at Urbino; the paneling from the little study at Gubbio is now in the Metropolitan Museum of Art, New York, and portions of it are shown in Figs. VIII and IX. Excluding the window bay, this small room only measured approximately 13 ft. 0 in. by 6 ft. 6 in. on plan, although it was 19 ft. 0 in. high, the upper half of the walls having originally been covered with tapestry. The importance of such tiny rooms was, however, often out of proportion to their size, because they acted as the owner's retreat from the courtiers and retainers who thronged the more stately apartments.

Whilst Federigo probably commissioned the Gubbio



study, it may have been completed in his son's reign, for it is believed to have been executed about 1482, the year in which Federigo died and Guidobaldo succeeded him. No documentary evidence has come to light of the designer or executant, but the authorities of the Metropolitan Museum suggest that the designer was the famous Sienese artist Francesco di Giorgio, and that the work was executed under the supervision of the Florentine woodworker Baccio Pontelli. Others have attributed the execution to Antonio Mastei, a famous intarsia worker of Gubbio, and I put forward the suggestion that the master designer may equally well have been the famous Piero della Francesca (mentioned in *Intarsia, Part I*) who, apart from having written the earliest treatise on linear perspective, was also for long a *protégé* of Federigo and painted the magnificent and oft-reproduced portraits of the Duke and his wife, Battista Sforza, which hang in the Uffizi at Florence. It would be gratifying to be sure where the credit lies for this remarkable simulation of perspective. Whoever the designer and executant were, they probably formed the most successful partnership of naturalistic *trompe-l'oeil* in secular woodwork which the world has ever known. There could never have been much real furniture in the room and the Metropolitan Museum is greatly to be congratulated on not confusing the issue by showing any; in fact, all that may be considered missing is the view of the Umbrian countryside which the Dukes of Urbino must have enjoyed from their study window.

The layout will be clearly understood when it is explained that Fig. VIII is photographed from the window bay shown in Fig. IX; Fig. IX is photographed from the doorway of the room. The only cupboard panels not shown in these pictures are one to the right of the window and two at the side of, and one above, the doorway. It was undoubtedly a genius who conceived the idea of increasing the apparent size of this small room so remarkably by this small-scale, intricately designed, flat paneling, which so amazingly deceives the eyes into thinking that they see latticed doors ajar, exposing to view a miscellany of objects, with, below, a range of benches, some hinged upwards and the remainder supported on pillars, which appear to cast shadows on the floor: yet all—cupboards and contents, doors and pilasters, dadoes and seats, supports, their shadows and the floor surrounds—are but a part of the flat walls.

The choice of objects for showing the Duke's interests and, at the same time, the virtuosity of the designer and executant in this, at that time new branch of geometric perspective, is remarkably clever: note in Fig. VIII how the extreme left panel,



APOLLO



Fig. X. (left) Exterior of the late Gothic carved and intarsia inlaid oratory from an Italian church. Circa 1500. Victoria and Albert Museum. Crown copyright.

Fig. XI. (right) Interior of the same oratory, showing the intarsia pictures of saints. Victoria and Albert Museum. Crown copyright

which adjoins the doorway, portrays, in most perfect detail, a portable organ; in the cupboard behind are two cornettos, a lute and a fiddle. On the adjacent wall, the left cupboard contains a suspended hunting horn and, behind the closed lattice, a rebeck and a bow; partially exposed are eight books and a scroll. The centre cupboard, with bench below supported on three pillars, is arranged as a focal point opposite the window. Its contents include, suspended from the top, a brush and a portable writing-case and, hung from the shelf, the device of the Order of the Garter, presented to Duke Federigo by Edward IV of England. On the shelves are nine books. The bench has on it a nice essay in geometric perspective, a *mazzocchio* or turban ring, a symbol of dukedom which was worn wrapped

in a cloth. The right-hand cupboard contains a diversity ranging from four closed volumes to an open book of song music, entitled *Rosa Bella*, a tambourine, a harp and its tuning key and a candlestick.

In Fig. IX, on the extreme left, appears again the panel last described. The cupboard next to it exposes to view a triangle and plumb line, a tong-shaped pair of dividers, a cittern, an hour-glass, a candlestick and four books. The contents of the next cupboard include a dagger in its sheath, an albarello, a tabor, a pipe, a box of nuts or berries and a book. On the right wall, the cupboard (which does not show clearly in the illustration) contains armour, and on the bench (the trick perspective exposed by the perspective of the photograph) lies a sword in its scabbard. In the window embrasure cupboard is depicted a bird-cage with parakeet and seed box. In the panels which encircle the room immediately above the benches are heraldic devices of the Montefeltro and Sforza families. Guidobaldo's name and title appear on a mirror in the cupboard to the right of the window, not shown in the picture.



The intarsia oratory, Figs. X and XI, a recent acquisition of the Victoria and Albert Museum, must, by reason of it being a complete and rare Renaissance structure, rank in importance with the Gubbio room. But national pride can go too far and it has been grossly overpraised. It is going much too far in eulogy to say, as a recent writer did, that the intarsia room from Gubbio at the Metropolitan Museum is "... perhaps the runner-up ..." because it "... does not combine its fine perspective illusions with the decorative solids of applied mathematics". The Gubbio room is an original and very evenly matched achievement throughout, thoroughly co-ordinated, outstanding in design and executed to the highest standard which could be commanded by a wealthy, cultured and fashionable patron. The Victoria and Albert Museum possesses panels of equal quality but the oratory, whilst it is an important acquisition, should be

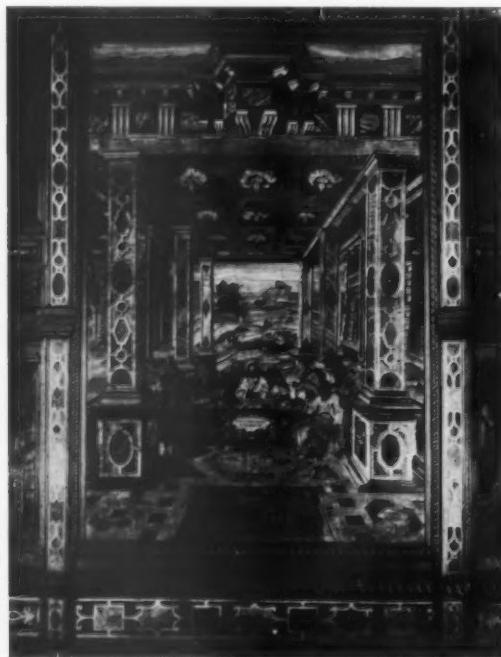


Fig. XII. (left) Fra Damiano's altarpiece of "The Last Supper" (1548) shows how much happier intarsia figures are when small in scale, kept well back and rather dwarfed by an architectural perspective setting. Photograph by courtesy of the Metropolitan Museum of Art New York

Fig. XIII. (right) End panel from a cabinet probably made for Emperor Charles V in 1531. Although much more skilful than the oratory saints, this example again shows that large-scale figures are not successful in intarsia. Victoria and Albert Museum. Crown copyright



INTARSIA

Fig. XIV. (right) The small scale of design and choice of motifs in the interior of the same cabinet, being suited to the medium, shows the true skill of the *intarsiatori*. Victoria and Albert Museum. Crown copyright.

Fig. XV. (below) German organ cabinet made about 1575. The upper door and drawer panels introduce yet another variety of intarsia perspective, in which warlike mechanics seem to merge into fantastic architecture. Victoria and Albert Museum. Crown copyright.

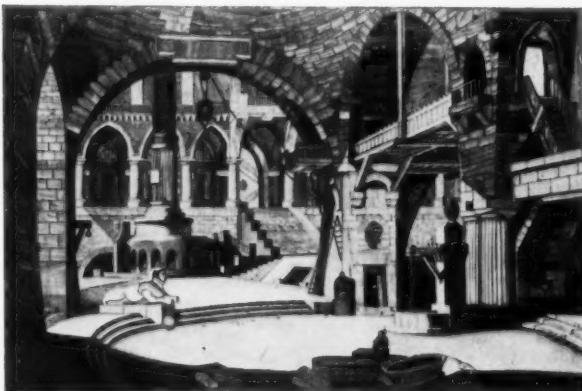
Fig. XVI. (centre) Intarsia panel by Luigi Ravelli, startling in the photographic fidelity of its detail, perspective and strong light and shadow. Collection of the Author and Mrs. Pinto.

esteemed primarily for the rarity of its survival as a complete entity. It is a rather provincial example of design and workmanship, carved in the late Gothic style of about 1500, with roundels in squares and with the borders between inlaid with prismatic and crystalline forms in the popular, but not very difficult to execute, optical taste of the period. There is nothing original in their carved and inlaid forms; they occur in much of the woodwork of the period. The exterior is much better than the interior: its proportions are good, the workmanship adequate and a richness and charm is imparted by the balance and repetition of form and motif. The interior, however, is ill balanced, its scale is poor and the intarsia pictures of St. George and an unidentified female saint are much too large, coarse, and suffer seriously from an apparent lack of choice, both in the variety and figure of the wood. They show, too, considerable design limitations and are poor in perspective. The oratory is a most interesting piece of work, but does not bear any marks of skilled co-ordination—in fact, it rather tends to confirm Vasari's dictum that intarsia "was practised by those persons who possessed more patience than skill in design". It is 10 ft. 11 in. high over its pyramidal top and measures 4 ft. 8 in. each way on plan. It is left unfinished on the north and east sides, showing that it stood in the N.E. corner of a church with its (real) lattice shutter opening towards the altar.

There is no doubt that the art of intarsia lends itself much more to architectural perspective, prismatic solids and scenic illusion than to depiction of human figures, and where the subject demands human or animal figures, the most successful compositions have always been achieved



where the figures have been kept small in scale and subjected to their setting. Fra Damiano (or his designer) realised this fundamental difference which there should be between painting and intarsia, and whilst his intarsia panels nearly always tell a story, they recognise the limitations of the craft and never make the mistake of aping portrait painting. The figures are always kept small—in fact, dwarfed by their setting—and it is the satisfying composition as a whole which



delights. Examples of Damiano's work which bear this out were shown in Part I of this article, but there could not be a clearer exposition than "The Last Supper," Fig. XII, executed by Damiano in 1548. The panel shown is the centre panel formerly over the altar of the Chapel of the Chateau de la Bastie D'Urfe in France.

Another great masterpiece of intarsia is the cabinet in the Victoria and Albert Museum which, according to Mr. W. A. Thorpe's scholarly researches, appears to have been made in honour of the Emperor Charles V about 1531. This cabinet is remarkable for the amount of story which it has to tell in its pictures and devices and because, in the decoration which tells the story, it encompasses the whole vocabulary of intarsia. On the ends, too large in scale and dominant over their backgrounds to be entirely successful, are "Justice" (Fig. XIII), with "Temperance" on the reverse end. The fall front externally depicts, most successfully, in three panels, the biblical story of Gideon and the fleece, with allusion to the Order of the Golden Fleece.

The panels are framed with very beautiful
(continued on page 49)



DOMINANT ROMAN WOMEN ON COINS

BY PROFESSOR MICHAEL GRANT, President of the Royal Numismatic Society

In my previous article I mentioned that between two epochs of Roman court beauties—in the later first and later second centuries A.D.—there was an interlude when imperial ladies were elderly and severe. This gave a good opportunity to artists who, though mainly Greek themselves, had long catered for the biographical taste of Romans by depicting old people realistically. "Men had ceased to idealise their grandmothers"; women came in for their fair share of portrayal—and it had become fashionable to stress character in wives.

Plotina (Fig. I), wife of the conqueror Trajan, is straightforward, dignified, correct and unpretentious—far removed from a lively octogenarian contemporary who kept a troupe of private actors. Yet, while reverting to the plaited queue of the early empire, she does not disdain to wear a high diadem and equally lofty pompadour in front of which, as statues show more clearly, a band—perhaps of metal, joined to the diadem—encircled the brow.

Other ladies of this respectable court favoured more remarkable elaboration. Trajan's sister, on a gem, wears a fantastic coiffure while being carried to heaven upon an imperial eagle. The surprising pompadour of her daughter Matidia (Fig. II) seems to be made of some solid material, so regular and rigid are the coils of its artificial locks, rising to a lofty protuberance in the centre of the brow. Behind, the queue is abandoned, the plaits being gathered up so tightly that they leave the nape as hairless as an "Eton crop." Statues of these ladies are among those which, as I indicated in my first article, sometimes have detachable coiffures—prepared for changes in fashion.

Professor G. M. A. Richter sees in the portrait busts of Plotina and Matidia a new, somewhat anxious hardness of expression, perhaps due in part to Trajan's frequent wars. At any rate, the women look capable. And they needed to be, for they faced a crisis on which the peace of the world depended. Plotina was very fond of her brilliant relative by marriage, Hadrian, and wanted him to be made heir to the throne. But he still had not been granted "adoption"—or the usual preliminary share in the imperial power—when Trajan, weakened by his aggressive exertions in the east, sickened with dropsy. Leaving Hadrian behind to govern Syria and its army, he turned westwards, but became more gravely ill and, as he traversed the south coast of Anatolia, died. The army in Syria declared Hadrian emperor, and Rome—

some time later—was told that Trajan, on his deathbed, had adopted him. There were (and are) grave, insoluble doubts whether this was true. One of the few who might have known, Trajan's personal servant, died suddenly about two days after his master. The secret remained locked in the bosoms of one man—the Commander of the Guard—and two women, Plotina and Matidia.

Imperial women needed cool judgement and iron nerves. Seventy-six years afterwards, another reached a new degree of eminence—almost amounting to co-rulership of the empire. This was Julia Domna (Fig. III). In her day the throne was habitually occupied by men who were not Italians. Her able, harsh husband, Septimius Severus, who used almost totalitarian means to protect the Roman world against worsening threats of chaos, came from Tripolitania. His wife was Syrian. She is described as artful, malicious, immoral (the wife of a Scottish chieftain is alleged to have snubbed her for strictures on Caledonian laxity), a shrewd judge of events and an intellectual deeply interested in the

movements that were now so greatly influencing Roman thought. Round her were men such as Philostratus, biographer of a miracle-working mystic, and Galen, father of Western medicine.

Julia Domna is credited by some with the reintroduction of the Oriental wig. At all events, strange coiffures were back again. She started her imperial life with a large bun or *tourteau*, like that of certain princesses on Pisanello's medallions. Then she adopted a queue tucked into a much smaller bun. Next, after the death of her husband at York, when she became—in early middle age—virtually regent in domestic affairs for her unbalanced monster of a son Caracalla (who murdered his brother in her arms), she proceeded to the novel coiffure shown on this coin. The bun has become a mere knot. Beneath a diadem like an Oriental crescent, the braids are vigorously waved (were they kept in place by some glutinous material?). They are not caught up, but hang like the lappets of a helmet, covering all but the front of her face—and this fashion, too, was to return, for men as well as women, in the Italian Renaissance. It is an expressive face. Feminine psychology was in fashion; and, on busts and coins, the recently instituted custom of dotting the eye was a help (though it can hardly be seen even in these enlarged photographs).

(continued on page 49)



Fig. I. Plotina.



Fig. II. Matidia.



Fig. III. Julia Domna.



Fig. IV. Julia Maesa.

ANDRE DERAIN

By RUSSELL WARREN HOWE

Le Bourgeois Gentilhomme. Water-colour. 1907.
OHana Gallery

(Below left) Head of girl. C. 1923. Mayor Gallery.

(Below right) Trees. Oil. 1925. OHana Gallery.

ANDRÉ DERAIN, whose death was announced last September, was an exceptional painting talent who died young and who survived himself for forty years. Just before the first world war his name ranked with Matisse's as a leader of the movement which the critic Louis Vauxcelles had baptised the Fauves (Wild Beasts), and when he died a French paper significantly headed his obituary: "A Fauve who had ceased to roar." Several versions of the origin of the nickname have been given in books.

Matisse once gave what is presumably the true account. In the middle of the room given over to Matisse, Derain, Puy, etc., at the 1905 Salon, the organisers had placed two carved cupids by Marque. Vauxcelles, seeing these, said to Matisse: "My goodness, Donatello in the Lions' Den."

The early days saw a Derain of neo-Impressionistic colour and heavy expressionistic outlines, strongly influenced by Van Gogh; his paintings hurled his love of life, his psychological fears, his slightly erotic, rich imagination at the spectator. The crude, poignant, expressionist art of Africa influenced him deeply and his studio was decorated with fetishes and dancing masks. But the young painter's drawing was sure, and order and composition were superior in his works to those of his famous friends. Derain then took his place in the battle against academism as a man who looked like giving roots to the rather anarchic nature of the new movement: a cultured *condottiere*, he was negotiating an armistice with the Louvre while waging war on the side of modernism. Expression, he had learned from Gauguin, could quite well be reconciled with decoration; a painter could be realistic without ceasing to be stylistic. A brilliant future seemed certain; then something in the painter cracked,



for reasons one can try to deduce, and Derain became a *petit maître*—and unfortunately a secondary figure in a rich artistic age like ours soon drops from sight.

Derain was born in Chatou, a Seine-side Paris suburb, in 1880. His father was a pastrycook and destined his son for engineering. After a few dissatisfied years at the Polytechnique, Derain turned to part-time painting and he met Vlaminck one day sketching Chatou Bridge. Vlaminck encouraged him to study, and later, at the Académie Carrrière, he met Henri Matisse. Of the three friends, Derain was the most discreet in his colour. To the brittle reds and bright yellows of Vlaminck, Derain preferred furtive violets and greens, warm blues. His *Vue de Hyde Park* is typical of this early period.

The first move from this original manner is a spurt away from the rather empty Bohemian blare of Vlaminck (with whom he shared a love for sports cars and cycling races) to the professorial reflective personality of Matisse. The series of Pyrenean landscapes done at Collioure with Matisse are today probably the most sought-after canvases of Derain. The neo-Impressionistic-Van Gogh-Vlaminck *touche* disappears altogether; the colours become more sombre, and harmonise without disturbing violently the onlooker's sensibility. A black outline holds the umbers and matt greens into form. The blue slate roofs stand among the darkened ochre hills in rhythmic masses.



Still Life with Jug. Hanover Gallery.

(Below left) Portrait of Mme. Derain. Leicester Galleries.

(Below right) Landscape. 1922. Mayor Gallery.

Of all the Fauves, Derain was the most ambitious. His aim was to unite the qualities of painters as different as Gauguin and Ghirlandaio, as Toulouse-Lautrec and Raphael. He enjoyed difficulty: his *Coucher du soleil sur la Tamise*, painted in his twenties, uses pure colour and no form. His still life of ethereal glass on a pitch-black background, painted in his seventies, uses elusive form alone and was the *clou* of the Salon des Tuilleries a few years ago. But a painter cannot "live" by *tour de force* only.

He sought for cubist structural values without becoming a cubist, introduced Picasso—and, indirectly, Modigliani—to negro art and was the first to pillage, fruitfully, Cézanne. As early as 1902, he was studying drawings by children—"The truth is there." Everything suggested in him the great, lasting innovator. Then comes the at first useful, later fatal return to Primitive art-forms. *La Gène* (1907) is of richly Quattrocentist inspiration. The urge to synthesise the past grew in extension; Derain began to see himself as the total modern with, nevertheless, Poussin's approving hand on his shoulder—the brilliant grandson of Jean-Baptiste Corot, the direct descendant of della Francesca. That such a synthesising genius was badly needed is not in doubt; but Derain was not that genius.

His figures became sealed in rigidity, the poses affected, the manner forced and artificial. In an age of realities and revolution, Derain's brush was stretching out—forty years too soon, and inadequately—for the delicate romantic grace of Gothic steeples; the aesthetic was off key and the aim too high. The critics dropped Derain like a hot brick and by forty he was a lonely, embittered figure who had quarrelled with all his former friends and who lived in a self-chosen solitude, an ivory tower of contempt. And contempt, in art, is a symptom of the despiser's own personal failure.

"Nature" became the new god and the slow downward slope towards facility grew steeper as the years went by. Except for occasional spurts of brilliance, Derain spent the last thirty-five or forty years of his life destroying his early



reputation. His first friend, Vlaminck, who had also failed to survive an even briefer early celebrity, had also broken with him after an eloquent exchange of frank appreciations.

"That!—Modern painting for antiquaries!" said Vlaminck.

"And you!—Modern painting for detective stories!"

What exactly set Derain on the wrong path at an age when he should have been on the edge of his greatness? A possible explanation—which may threaten contemporary painters at the present time—was that when the tension of revolt died away, the inspiration died as well. Art grows in volcano-craters, rarely in a window-box. Derain found the right masters (who would to-day question the primordial importance of Cézanne or Piero della Francesca?), he "re-discovered" Raphael, he brought back the discipline which was to make the artistic revolution last. More cultured than his fellow-painters, he had a more world's-eye view of painting problems. The opportunity was there to set a lasting, great example; but his example was lamentable. It tended to prove the contrary to what he sought: it tended to show that his age was divorced from all but the facile side of classic art. Critics complained, for instance, that his copying of museum pictures included all the "curdled sauce" of background preparation.

"I believe in being thorough. I like finished work," Derain retorted.

Two worthy sentiments—but in Derain's case they did



ANDRE DERAIN

not convince, though his last important picture, a copy of Breughel's *Massacre of the Innocents*, was a masterpiece of faithful copying. Derain made a forty-year tour of the Louvre—he painted pictures influenced by Pompeian busts, by the Primitives, by Caravaggio, by Pont-Aven. Landscapes *d'après* Corot, nudes *d'après* Renoir, coldly Vallotton-esque figures—all saved from mediocrity, nevertheless, by clever drawing. Possibly his drawings—sanguines, charcoal, pencil pieces—are the consistently best examples of his later work. And as the palette becomes more limited, the drawing underlying the canvases achieves a certain moving master-touch. Derain is making a final bid to move us by intelligence pure, and often he succeeds. The inspiration is gone, real emotion is absent, but in a Cartesian country like France, on to whose natural poetic nature the Graeco-Roman tradition has grafted a thin but always present covering of logic, there is always a spot of slightly artificial sensibility into which he can thrust, not the splendid sword for which he groped romantically, but at all costs a rubber dagger.

One inspiration-fire remained burning, with intermittent splendour, during this long agony; the painter was a sensualist in the broadest sense. His nudes are not the picture-pretexts of Picasso, nor are they the democratic goddesses or deified tarts of the new generation: Derain's nudes are women too, and like Picasso's they are splendid excuses for line and form. But they are isolated from the lifestream of the modern world as they are from the sometimes rather cold laboratory syntheses of his own contemporaries: they are form and sensuality, the most powerful demand for our emotion he was capable of uttering. In them he finds release from his usual cold intelligence and finds, too, the route back to his early talent.

Vlaminck, in an obituary, suggested that Derain's great intelligence led him to doubt himself too much and that this killed the enthusiastic spark which was necessary for his work. He pictures Derain, whom he knew better than anyone, as an enemy of modern schools and morbidly distrustful of everything that is present or future.

His personal life was a series of dissatisfying, monumental failures on the human plane, and on the principle that that which the artist fails to express in life and action goes to enrich his work, this ought to have produced great art. Occasionally it did so, but not often enough to hide the rest—not often enough for us to accept to judge Derain by his best alone.

COVER PLATE

THE art of Reynolds was one which moved steadily forward throughout his whole painter's life. If at the height of his career there was any falling off it was because success made such demands upon him, so that in 1755 he had a hundred and twenty clients, and in that period can record nearly seven hundred sittings. Later, however, when that success had made him the inevitable choice as the first President of the newly founded Royal Academy, and the king had created him a knight, he was able so to raise his prices that he could ease the pressure of his work, choose his sitters from the aristocratic and plutocratic society of his day, and devote greater care to the individual works. This process of rarification continued until that tragic time, little more than two years before his death, when the blindness of his left eye really ended his work as an artist though he remained until the end a public man.

Only one year before that tragedy this portrait of Sir Thomas Rumbold, Bart., was painted. That was the year of the "Heathfield" portrait, that National Gallery possession which shows Reynolds at his best. His work now was in the full glory of the grand manner, for his sitters were the foremost people of the time, an epitome of England's own greatness. Sir Thomas Rumbold was one of those who had achieved his fame first in India under the East India Company, had been A.D.C. to Clive, and returned to England to public service here, with one brief further stay in India as Governor of Madras. Reynolds' portrait conveys the famous public man as well as the personal character of his sitter. These men could stand up to the rhetoric which is the idiom of Reynolds' greatest works. Their characters and exploits had made their country the greatest power in the world and the richest; and their portraitist dared to say so. The picture has been in the possession of the Rumbold family from the day it was painted until Messrs. Agnew recently bought it: an outstanding example of Reynolds' art.

DOMINANT ROMAN WOMEN ON COINS

(continued from page 46)

Julia Domna died a few months before Caracalla was assassinated. But within a year her equally brilliant sister, Julia Maesa (Fig. IV) had successfully turned king-maker, placing on the throne her fourteen-year-old grandson "Heliogabalus"—Elagabalus, priest of an orgiastic cult in Syria. Julia Maesa was perhaps more coldly astute than her sister and—though she had offered no reproaches—more continent. But in Elagabalus, with his fantastic and fanatical excesses, she "backed a loser." Realising this, she gradually brought forward his respectable young cousin—who before long, when shocked Romans murdered the priest-emperor, came to the throne; and Julia Maesa died in peace.

The old lady's portrait is striking, and it reminds us that, amid the growing chaos of the IIIrd century A.D., portraiture, far from deteriorating, rose to new heights of expressiveness. Julia Maesa, and the other imperial women whose coins are shown here and in the January number of APOLLO, represent only a very small, symbolic selection from an immense and varied Roman portrait gallery. Even to-day, authentic coins portraying with great skill some of these beautiful or formidable personages can be acquired for a few shillings.

Acknowledgements are due to Messrs. Glendining and Co. (L. A. Lawrence and H. P. Hall Sales, 1951 and 1950) for Figs. I and II, and to Ars Classica S.A., Geneva (Sale No. XVI, 1933) for Figs. III and IV.

INTARSIA—(continued from page 45)

intarsia arabesques, inset at the corners with square paterae depicting busts of Roman Emperors, encircled with laurel wreaths. The inside of the flap is decorated all in intarsia, with *Plus Ultra* on a wavy ribbon and with various heraldic devices within a most intricate and finely detailed border. The interior of the cabinet (without flap), Fig. XIV, shows in the main what might be described as the ornamental code of the Renaissance, which was depicted and translated with equal ease from painting to inlay, or from modelling to carving. The two doors are examples of pictorial perspective marquetry at its best.

The German chamber organ case, Fig. XV, dating from about 1575, has clever perspective in the lower panels, but is particularly notable for the engineering nature of the intarsia on the upper doors and drawer fronts. The Germans, even at that time, had developed an almost nightmarish ornament of warlike mechanical engineering and fantastic architecture commingled. Examination with a magnifying glass of these pictures of nearly 400 years ago is well worth while, for in them, with very little imagination, can be seen both the skyline of New York and the background of Charlie Chaplin's "Modern Times".

The last illustration depicts what must be one of the most sophisticated intarsia panels known. It measures 23½ in. by 15½ in. and is entirely an architectural scene, created with consummate skill from a most carefully chosen palette of natural woods. Not only the perspective but also the strong light and shadow are shown with photographic fidelity. One really has the illusion of the scene being illuminated by bright sunshine, flooding from the left. Note the fineness of the inlaid shadow of the ladder and the rope at the well-head. This panel appears to be very much later in date than any of the other examples illustrated, but the lateness may be somewhat illusory. When purchased, it was very badly blistered and much of the intarsia was loose; luckily none was missing. The relaying necessitated cleaning off and, in consequence, it now appears like an old master which has been cleaned and reveals its pristine freshness. It is signed (in intarsia) Luigi Ravelli. So far, no details have come to light of this great intarsiatori or when or where he worked. If any readers can provide information about him, I shall be grateful.



JULIA

Nymphenburg porcelain figure from the Italian Comedy, designed by F. A. Bustelli.

tion now that the importation of works of art has been freed further from Governmental restriction.

It was thought generally that an appraisal of the value of the nine figures at £10,000 was an optimistic one, but the first two to be sold topped that price and the aggregate was £35,647. One figure, *Columbine*, was bought by the Victoria and Albert Museum for the permanent collection.

The two Bustelli figures illustrated here are *Julia* and *Ottavio*. The former, catalogued as unique, was lent to the Baroque Art exhibition by the Bayerisches Nationalmuseum, Munich, and a duplicate of it fetched 4,600 guineas at Christie's. The male figure was loaned to the same exhibition from a private collection.

No one can deny the high artistic merit of these porcelain statuettes, which is now duly matched by their commercial value.

The Status of Domestic Wares

An unnoticed reference to china for domestic use is in *Court and Private Life in the Time of Queen Charlotte*. These two volumes, better known by their sub-title *Mrs. Papendiek's Journals*, were written by Charlotte, daughter of Frederick Albert, who accompanied Princess Charlotte Sophia of Mecklenburg-Strelitz when she journeyed to England to become the Consort of George III, in 1761. Charlotte Albert married another Court official, Christopher Papendiek, also a German, and she too gained a place in the Royal household, becoming Assistant-keeper of the Wardrobe and Reader to Her Majesty. The *Journals* were published by a descendant in 1887.

CERAMIC CAUSERIE

The Bustelli Figures

THE very pleasing exhibition of "Baroque Art from Bavaria," held recently at the Victoria and Albert Museum, was to have been notable in the field of ceramics for the inclusion of a complete set of the sixteen figures from the Italian Comedy modelled by the Swiss-born artist, Franz Anton Bustelli (1723-63), at the Nymphenburg factory.

Art is nowadays international (more or less), but it is not proof against a strike of dock-workers. While a few of the figures reached the exhibition, others languished in crates in the hold of a ship somewhere in the Pool of London, and only seven of them appeared finally at South Kensington.

At the end of November, while the exhibition was still open, no less than nine of these very rare figures were offered at Christie's. They had been on display for some years at the Gemeente Museum, at The Hague, and it proved a wise move to send them for sale in London; which, after many vicissitudes, is the art centre of the world, and with every expectation of retaining that position.

Writing of the setting-up of her first home in January, 1783, Mrs. Papendiek noted:

Our tea and coffee set were of Common India china, our dinner service of earthenware, to which, for our rank, there was nothing superior, Chelsea porcelain and fine India china being only for the wealthy. Pewter and Delft ware could also be had, but were inferior. (Vol. I, page 181.)

It is interesting to read that "Pewter and Delft ware" merited a mention so late in the century, and that an "earthenware" dinner-service (cream-ware?) was considered superior to Delft. Also, that Chelsea, now made by Duesbury as *Chelsea-Derby*, was the name that sprang to Mrs. Papendiek's mind as the English equivalent of the finest Chinese porcelain; the latter was referred to very often as "India china," as the East India Company held the monopoly for its importation.



OTTAVIO

Nymphenburg porcelain figure from the Italian Comedy, designed by F. A. Bustelli.

An Unrecorded Liverpool Pottery

Many of the numerous potteries that were in operation in Liverpool and the surrounding district during the XVIIIth century have been investigated and the findings recorded during the past seventy-five years. As with other factories in other parts of the British Isles, there is always something fresh to be discovered.

The name of a pottery owned by John Eccles and Co. does not appear to have been mentioned previously elsewhere. Fortunately, the firm advertised its wares in the London newspaper, the *General Evening Post*, for July 22, 1756 (No. 3518). The complete advertisement, reprinted here for the first time, runs:

CERAMIC CAUSERIE

JOHN ECCLES & Co. Potters,
At the Park-Lane Pot-House, in Liverpool,

MAKE and sell all Sorts of Black and White Earthenware, being the first of the Black and White ever brought to Perfection in England, and offered to Sale at such low Prices. Likewise all Sorts of Blue and White Earthenware, in the newest China Taste, Wholesale and Retail, at the lowest Prices. N.B. Orders punctually observed.

The type of "Black and White Earthenware" that was the subject of this announcement may be the basis of argument. During the year in question, John Sadler and Guy Green had announced their invention of the process of over-glaze transfer-printing, and at their "Printed Ware Manufactory, Harrington Street," in Liverpool, had printed twelve hundred tiles in six hours before witnesses. Sadler and Green's claim to the actual invention, which they stated that they had practised as early as 1749, is not accepted generally, but their factory was fully occupied in decorating wares produced in the locality, and sent from farther afield; the latter including much cream-ware from Josiah Wedgwood at Burslem. It is possible that John Eccles & Co. were offering wares printed by a process of their own, or articles they had made themselves and had had decorated by Sadler and Green.

Again, perhaps they were manufacturing the black and white stonewares of the ordinary types, known to have been made in the district, that were improved by Wedgwood some ten years later, and became famous as "Basalt" and "Jasper." Similar black stoneware to that of Wedgwood was made at Toxteth Park, Liverpool, at the "Herculaneum Pottery", but this did not commence until 1794. If John Eccles & Co. had been manufacturing a stoneware, would they have advertised it as "earthenware"?

A type of pottery that would fit the description, admittedly a vaguely defined one, was a black-glazed ware in the style of that made at Jackfield, Salop, by John and Maurice Thurstfield. Hitherto, every piece of the great quantity of black-glazed earthenware has been credited automatically to the Jackfield factory. It has been supposed that wares of this kind were made in Staffordshire, so why not also in Lancashire?

GEOFFREY WILLS

NOTE: Correspondence is invited upon any subjects of ceramic interest. Letters should be addressed to The Editor, APOLLO Magazine, 10, Vigo Street, London, W.I.



LOAN EXHIBITION AT NORWICH CASTLE MUSEUM

THE Loan Exhibition at Norwich Castle Museum, "A Selection of English Water-colours, c. 1750 to c. 1820," will be open until Sunday, February 20th. Drawings have been borrowed from various collections throughout the country. H.M. the Queen has lent two works by Thomas Rowlandson, "The English Review" and "The French Review," a water-colour by Thomas Sandby and another by the same artist, "Ascot Heath Races," in which he had the collaboration of his brother Paul. Other loans have been made from the private collections of Sir Edmund Bacon, Bart., Mr. Paul Oppé, and Mr. Tom Girtin, amongst others. The British Museum, the Tate Gallery, the Whitworth Art Gallery, Manchester, the Birmingham City Art Gallery and the Cecil Higgins Museum, Bedford, have also made generous contributions.

The strongest element is undoubtedly the landscape drawings, and show a marked diversity of style and choice of subject. Towne carefully constructs his landscape views into an organised pattern of shapes, and there is a remarkably similar purpose behind Cotman's "The New Bridge, Durham" (Sir Edmund Bacon) and "Durham Cathedral" (British Museum). How different again are the sweeping landscapes of J. R. Cozens, the effective visions of Turner and the intimate tree studies of Crome. This wide range of ideas expressed by our English water-colourists between 1750 and 1820, in their landscape and figure drawings, helps to reveal the genius and individualities which that important age possessed.

F. W. H.

A SWANSEA VASE

THE productions of the Cambrian pottery were so thoroughly explored and recorded by the late Mr. E. Morton Nance that anything new is unexpected.

The odd vase-like object in the accompanying photograph is 18 inches high. It is printed in blue and stands on a square black base. Inside the vase is a substantial boss.

The printed design is familiar on Swansea earthenware made by Dillwyn during the period of his return to the management of the factory, in 1824-31, following the expiry of the lease to the Bevingtons; and the appearance of the body and glaze accord with this dating.



Odder even than the shape of the object, however, is the fact that it is marked under the base with the impressed word SWANSEA, accompanied by crossed tridents—a mark familiar on the porcelain of 1816-17, but never before recorded on earthenware.

The vase has a fellow, similarly marked, but badly broken. There is a story that the pair were made specially for a member of the Vivian family of Swansea. This might well account for the strange mark. The boss suggests that they might have been intended for some special form of flower display.

Earthenware of this period does not as a rule attract much attention. It would be interesting if the publication of this piece were to bring to light other examples of this use of the porcelain mark.

R. L. CHARLES.

EVENTS IN PARIS

JEAN-CLAUDE IMBERT, Etching
Galerie Marcel Bernheim

THE French mind and creative genius are intuitive. Its most natural bent is romanticism. But, since the Graeco-Roman civilisation was the first France knew and since its effects lasted longer than in the other invaded countries of western Europe, a brilliant but foreign veneer of classical tradition was grafted on the native plant and since then, intellectually, France has been the contested prize of two schools. If you said that France was a Nordic country, the average French mind would react with a Latin smile of irony; but, if one changed camps and said that France was a Mediterranean country, the same Frenchman would protest that France was much more than a picturesque classical ruin. The fact is that the great majority of French artists, painters, writers and composers alike, were born in Nordic France, that is, say, north of the Loire. It is the imaginative North, believing in the creative gift and in art for art's sake, rather than the reasoning South, infatuated with logic, which has made the country's spiritual heritage. Napoleon, being a great Mediterranean figure, opted clearly for classicism, and this influence has since had a powerful effect on all the minor arts, from architecture down to fashion design. Only Creation with a capital C managed to resist, and even that not always. But this great bid to make of France a Latin country seems to be on the wane. Philosophy thrived on it, but philosophy proved to be little more than a brilliant damp squib. It gave birth to the genius of Stendhal, but Stendhal, writers found, could probably only be done once and then only providing that the classical ideal had been repudiated, and the Stendhalian found himself in a minority in a ruthlessly romantic age. It gave birth to a system of education which taught one falsely to think that if one imbibed the creative spirit of others like blotting paper, one became creative oneself. It confounded intelligence with mere culture. Today this pseudo-classicism, which engendered Bismarck's remark about monkeys and Frenchmen, seems to have run its course and with the rediscovery that reason is only the finding of excuses for our instincts art has re-discovered instinct.

The rather long introduction must seem to be intended to announce a survey of modern Romantics, but it was in fact suggested by the healthy effect that banishing classicism has had on those whose art is of classic inspiration. As every year, the Galerie Art Vivant has an exhibition of young painters who have just won one or other of the annual prizes. The *palmarès* for 1954 groups nineteen names. The tendency is clearly romantic. Apart from the Prix Kandinsky (Istrati) there are three other abstract painters, Berçot (Prix de la Critique), Fiorini (Prix du Dôme) and Laubiès (Prix Fenéon), and doubtless abstraction is to romanticism what the very first, slightly crooked Corinthian pillar was to Greek civilisation. Fleury (another Prix Fenéon—there are four) is impressionistic; Calmettes and Georges Oudot (no relation to the well-known painter, Roland Oudot) belong to the same tendency as Minaux and Commère, with discreetly sombre, resonant colour harmonies, and statuesque drawing of the human figure in which the human values are given as much importance as the form; while Carzou illustrates the warring nature of the two French minds and the gradual ascension of the native one. With a style steeped in surrealism he gropes for pure imagination; laboratory romanticism is fighting a losing battle with the real thing. But the most interesting picture in the gallery, well deserving the pride of place given to it, was the large canvas of another Prix Fenéon, Chambrin. Chambrin's picture shows a nude with a spray of flowers against a background of warm blue and cold yellow; but the nude has been made intentionally to resemble a Greek bust; the legs disappear at the thighs,



the head is bowed and disappears in darkness, and the flowers are pleasantly distorted—they have no existence of their own, only that dictated by the frame, their position, and the other colours used in the canvas. If classic art is form and colour infused with the painter's spirit but from which external life is absent, then this is excellent classicism, trying to impose itself despite its (challenging) limitations—and succeeding—in a roomfull of Paris 1955.

Another Mediterranean painter, Jean-Claude Imbert, while not so complete or so uncompromisingly classic in his formation as his fellow-Marseille painter Max Papart, has an impressively "classic" exhibition at the Galerie Marcel Bernheim, including a painting fifteen feet by nine of Hell on Earth. There is a cult of the human body, much influenced by the treatment of that theme by another Provençal painter, Cézanne, with Imbert, and in his huge picture the races of the globe tear at each other with savage frenzy, a labyrinth of writhing statues. His farm scenes have a Cézanne-like solidity, but are often curiously unlighted. The drawings, lithographs and engravings are quite different—spontaneous, intuitive and full of light, they form the instinctive basis on which his paintings are rigidly calculated.

Braque turns his interest from Milarepa, the Tibetan monk of the XIth century, to Ancient Greece, and shows, at the Galerie Maeght, a number of bronzes and plaster carvings inspired by archaeological excavations.

But most of the January exhibitions demonstrate the trend back towards what I have loosely called romanticism.

Goerg displays some recent and, as ever, highly sensual paintings in bituminous but luxuriant colours at the Drouant-David, including some religious pictures: one of these, a satirical "Chemin de la Croix," is a curious and successful mixture of El Greco's composition of the same scene, a Chagall-like naïveté (the Godhead seen as a human face peering out of the sun) and his own taste for caricature in those strange, gum-matt warm tones he is noted for.

The first Salon de la Sculpture Abstraite at the Galerie Denise René has mobiles by Calder and carvings by Arp, Jacobsen and other well-known names. The Galerie Diderot is showing a fine collection of drawings and lithographs by a wide selection of contemporary artists, while the Galerie Ror-Volmar exhibits some restful country landscapes and flower-pieces in Indian ink by Charles Meurs. The Salon du Nu at the Bernheim-Jeune reveals a constructive new painter, Campagnola. The Galerie Simone Badinier is exhibiting paintings and enamels by a brother and sister who, suffering from a rare form of poliomyelitis, have only limited limb movement. Their illness explains pathetically why nearly all their paintings are of healthy bodies playing on beaches, but the pictures of Loïc Souchard-Barthon and his even more talented sister Marie-Odile command attention by their imaginative composition and skilful harmonies alone and require no indulgence.

R. W. H.

VIEWS AND NEWS OF ART IN AMERICA

BY PROFESSOR ERIK LARSEN, Litt.D., M.A.

NEW YORK'S art lovers are still under the spell of the Metropolitan's *Dutch Exhibition, The Golden Age*, which, after having been attended by nearly a hundred thousand visitors, has left our gates in order to reopen at Toledo, Ohio. The big show has unfortunately overshadowed a choice *Loan Exhibition of French Eighteenth Century Painters* coinciding with it, and to which it is not too late to do justice. It was held at Wildenstein's, for the benefit of the Education Program of the Minneapolis Institute of Arts. Although comprising thirty-two paintings only, the event was noteworthy for the quality of the canvases exhibited, as well as for the variety of the artists that were represented. It afforded, furthermore, an excellent demonstration of Rococo style and tendencies that happen to follow chronologically the Baroque of the Protestant bourgeoisie, of which the Dutch show, located a few blocks uptown only, constituted an unusually bright example.

Many of our best provincial museums contributed to the success of Mr. Wildenstein's undertaking, by parting for the duration with precious and typical works. In view of the distances confronting the art lover in this far-flung country, one has to be especially grateful for every opportunity to examine and juxtapose paintings that are normally widely dispersed.

A student leaving the Metropolitan might conceivably indulge in speculation as to the fate that had bent the free-flowing and forceful course of Dutch art toward Italianising mannerism during the later part of the XVIIth century. How the staid burghers, having acquired wealth, social position and culture, elected in the end the cause of classical humanism, decidedly rejecting by the same token those among their artists who clung to a realistic interpretation of life-forms. Holland, around the turn of the century, appeared fettered to manneristic trends, of which Gerard de Lairesse and Adriaen van der Werff were the widely hailed and admired protagonists.

At Wildenstein's we are immediately exposed to full-scale reaction to this approach. The *Roi Soleil* had passed away in France, and society breathed more freely. With the old king, they also carried to the grave the last Renaissance traditions that had dominated French art since Rosso and Primaticcio established themselves at Fontainebleau. The old times were gone, and the world was tired of the pomp of absolute monarchy; its dignity, representation, and constraint of an immutable Court ceremonial. After the general boredom prevailing under Louis XIV, society now wished to be diverted, entertained and amused. Palatial mansions gave way to the *petites maisons* near the *Bois*, official court functions to theatres, balls and salons of Paris.

In the newly found *joie de vivre*, hardly anybody cared about the grandiloquent passions and deep-felt emotions that were part of the sentimental array of the *grand siècle*. Everything became smaller, civilised, subdued, and cut down to more human—indeed very human—proportions. The Rococo period conceives love as a charming sensual experience that has to be kept piquant, delicate, discreet and a trifle artificial; avoiding by all means extravagant pathos or violent outbursts. It might best be characterised by the epitaph chosen by the Marquise de Boufflers:

"Ci gît dans une paix profonde
Cette Dame de volupté
Qui pour plus grande sûreté
Fit son Paradis de ce monde."

French art gracefully slipped into the general pattern. Portraits were pretty to a nicety, e.g.

François Hubert Drouais. Portrait of a Lady Holding a Dog.
William Rockhill Nelson Gallery of Art, Kansas City.

Maurice Quentin de La Tour. *Portrait of Madame de Mondonville*. City Art Museum, St. Louis.

Jean Marc Nattier. *Portrait of Madame de La Porte*. Wildenstein.

Women were depicted seducing, knowing, eternally youthful—their faces childlike under layers of light powder, their figures slender and delicate; ethereal creatures, sipping Chinese tea from paper-thin porcelain cups, and dreaming of bucolic idylls. New colour-schemes came into fashion, appropriately expressing current trends: pastel shades, such as silverish harmonies, light blue and pink, grey-blue and yellow, *vert passé*; in the end, even oil painting with its fatty consistency was sacrificed to the ideal weightlessness and delicacy of the pastel technique, which alone appeared capable of fixing these flowery beings for posterity.

The man who epitomised the artistic aspirations of his fellow-countrymen, who interpreted *à la perfection* their sensual cult of beauty and their frivolous striving after pleasure by means of an affected though highly skilled language of forms—this man, Antoine Watteau, was by a supreme irony of fate a Fleming by birth as well as by intellectual inclination. Only after he had overcome his initial predilection for *magots à la Teniers* did he succeed in finding a genre that made him acceptable to society. Watteau became the chief protagonist of the *Fête Galante* which he adapted from Rubensian models and transposed into French *finesse*, charm, grace and delicacy; infusing thereby naturalistic concepts into French art forms, e.g.:

Antoine Watteau. *Portrait of Antoine de la Rocque*. Wildenstein.

Idem. Promenade sur les Remparts. Wildenstein.

As well as the excellent examples of the artist's followers and successors, such as J. H. Fragonard, F. Boucher, J. B. Pater, etc.. As wrote a contemporary poet:

"Parée à la Françoise, un jour Dame Nature
Eut le désir coquet de voir sa portraiture.
Que fit la bonne mère? Elle enfanta Watteau."

While the upper classes sang and danced, a strong bourgeoisie emerged that disdained the beautiful and melodious aspects exemplifying the tendencies embodied in the works of Watteau and Rameau, Fragonard and Marivaux. The socially lower strata rather looked for realism and favoured canvases depicting everyday life; they were thus the patrons for the still life and genre paintings of Chardin (whose monumental "The Attributes of the Arts" belonging to the Minneapolis Institute of Arts is present here under No. 5), or the sentimental family scenes that constituted Jean Baptiste Greuze's very own contributions (e.g. Nos. 12, 13 and 14).

In the end, all that *douceur de vivre* was to be drenched in the bloody upheaval of the French Revolution; subsequently giving rise to Jacques Louis David's Classicism—an art that, for the first time in modern history, found its inner justification in the alignment of the public with the aims and achievements of the government.



VENICE

The Fine Arts Department for the City of Venice is already at work on the organisation of the exhibit "*Giorgione e i Giorgioneschi*," which is in preparation for the spring of 1955. This exhibition, celebrating this Venetian Master, will open on April 25, St. Mark's Day, in the Doge's apartments in the Doge's Palace in Venice, coinciding with the Congress of the International Committee of Art Historians who meet in Venice at that time.

EVENTS IN HOLLAND

TASTEFULLY executed winter exhibitions are a special 37-year-old tradition of the museum Boymans in Rotterdam. This time, even two exhibitions have been arranged by Rotterdam's director, J. C. Ebbingue Wubben, and his active staff—above all the curator, J. N. Bastert, and Miss de Neeve. As arts and crafts—step-child of present-day art historians—have never been on view during all these events, it was a good thing to show now a branch of applied art in the first place, namely old Dutch pewter from the collection A. J. G. Verster.

The collector is a well-known authority in this special field and author of a recent publication *Pewter throughout the Ages*. It is an excellent opportunity to study his collection, which has been brought together during a long life, in its entirety; a few addenda, mostly interesting excavations from Rotterdam, come from the collection H. J. E. van Beuningen. The exhibition presents, irrespective of some French, German and Swiss examples, mainly Dutch pewter which was in daily use, dating from the XVth to the XVIIIth centuries. It is surrounded by a couple of paintings on which pewter as an object for everyday use is depicted, as, for instance, Jan Mostaert's "Holy Family at Table" from the Cologne Museum, and a few still-lifes by Pieter Claesz, Heda and their circle.

The earliest piece of the collection is an almost unique, double-cone-shaped Roman vase which has been dredged from the River Waal in the Netherlands; similar specimens are only to be found in the British Museum. The oldest medieval example, dated 1331, is a so-called Hanse-jug, which bears a medallion with religious representation in lid and bottom. The nucleus of Mr. Verster's collection form innumerable bottles, cans, bowls, tankards, jars, beakers, plates, vessels and also impressive ecclesiastical pewter from the XVth and XVIth centuries. The typical Dutch tin is marked—in contradistinction to mostly decorative products of other countries—by a balanced beauty of design and proportion. Pieces from the XVIIth century often try to imitate silver and are dominated by a rich decoration. The always diversified patina gives a special charm to the material, which is monochrome in itself. The catalogue has been elaborated with special care.

The second exhibition in the Museum Boymans brings a choice of 75 Flemish and Dutch drawings of the XVth and XVIth centuries from the very large but hardly known and practically inaccessible collection de Grez which belongs to the Brussels Museum. This collection comprises in total 4,500 drawings, mostly French XVIIth century masters; here, however, very fine examples by Pieter and Jan Breughel, Spranger and Jordaens are shown and the Dutch school is well represented with masters as Averkamp, Saenredam, von Goyen, Rembrandt, Ostade, Cuyp and many others. The top-piece is a study by Jacques de Ghéyn for a Magdalen, in black chalk and brown pencil, heightened with white. A scholarly catalogue of Boymans-quality has been compiled by the keeper of the printroom, E. Haverkamp-Begemann.

Rotterdam—though a city in which the trade in old art never could flourish—remains very active with temporary exhibitions. Two art dealers from the provinces, Dirven from Eindhoven and Wiegersma of Utrecht, brought their stock for three weeks to the rooms of the Rotterdam art-circle. They repeated last year's experiment by organising a small art dealer's Fair together; both firms specialise in medieval and Asiatic art. They showed oakwood furniture, silver, enamels and sculpture of good quality, as well as fine examples of early Chinese ceramics and a few drawings by Dutch and Italian masters.

A big national demonstration illustrating Holland's recovery—similar to the Festival of Britain—will be held in Rotterdam very soon. A number of the most outstanding collectors of the Netherlands will show on this occasion their



JUG of Bootmakers' Guild. Dutch pewter XVIIth Century.
Collection A. J. G. Verster, The Hague. Photo A. Fiquin.

best works of art in the Museum Boymans. Not only paintings but also sculpture and especially applied art will be on view: silver, pottery, bronzes and furniture. The Municipal Museum of The Hague—where the lively drawings by Kuniyoshi are still to be seen in the first half of this month—announces, too, a couple of important exhibitions. The first one is a big Mondriaan show, scheduled for February and March, with loans from the United States. An exhibition of sculpture by the American Germaine Richter will follow and later on paintings by Campigli.

Pieter Scheen has recent acquisitions of the Romantic and The Hague school on exhibit in his Gallery at the Zeestraat, in the first place two paintings by Willem Maris which were in British collections formerly. There are further works by Leickert, Bosboom, Weissenbruch, Tholen, Gabriël and Karsen.

The Amsterdam Rijksmuseum, which could book nearly half a million visitors last year, has acquired in Paris and New York a series of three beautiful tapestries by the Delft carpet-weaver Franciscus Spierinx, with the support of the Dutch collector van Leer. The department of Asiatic art has been reopened now with an improved arrangement; another change is the new display of the so-called study-collection, comprising 300 paintings which are of special interest for art-historical research.

The Municipal Gallery of Amsterdam kept up a fitting appearance with a few remarkable exhibitions in the beginning of the new year. It started with semi-abstract compositions by Ben Nicholson and a survey of paintings by Oskar Schlemmer, one of the "Bauhaus" masters. Next followed a retrospective view of the *œuvre* of the American-born, 83-year-old Lyonel Feininger. Actually, drawings by contemporary Dutch artists are exhibited in the new wing of the museum and simultaneously offered for sale. It is a novelty that a public institution competes with the art trade and quotes prices in its catalogues. In conclusion, suffice it to say that a branch of this Gallery, the Museum Willet-Holthuysen in Amsterdam, exhibits this month costly illustrated manuscripts from collections in the Netherlands.

H. M. C.

BOOK REVIEWS

Bottengruber is the most famous of all the porcelain *Hausmaler*, and the whole body of outside work used to be called by his name. He is one of the Little Masters of late German Baroque, and his painting is very accomplished indeed, excellent in colour and full of life and movement.

From DRESDEN CHINA. An Introduction to the Study of Meissen Porcelain. By W. B. HONEY. Faber. 30s. (First published by A. & C. Black, 1934).



BOWL, painted in Breslau by Ignaz Bottengruber. About 1728-30.

BAROQUE SCULPTURE. By H. D. MOLESWORTH. Victoria & Albert Museum. 7s. 6d.

Reviewed by Victor Rienaecker

Mr. H. D. Molesworth has written an interesting introduction to the illustrated monograph on examples of Baroque, Rococo and Neo-Classical Sculpture in the Victoria and Albert Museum. He has wisely insisted on the distinction that needs to be drawn between the words *baroque* and *rococo*, since they are too often confused and misused. Their proper distinction is ordinarily observed on the Continent, while in English the word *baroque* is often employed to include both styles. Mr. Molesworth thinks that the word *baroque* "may derive from the term used in scholastic logic or, more simply, from the Spanish *barucca* (a deformed pearl)." Whereas the word *rococo* may have come from the word *rocallie*—a term, we are told, referring to the artificial grottoes built at Versailles and elsewhere. "Baroque," says Mr. Molesworth, "may be roughly looked upon as lasting through the XVIIth century, while rococo, getting its hold in the second decade of the XVIIth century, was virtually everywhere out of favour by the fourth quarter of the century." Geographically considered, baroque had its roots and origins in Italy, and expressed itself in the ebullient solidity and bravura of the south, while rococo was the outcome of the French court styles, and evinced a more brittle elegance, asymmetry and fantasy.

This beautifully produced monograph of 48 remarkable photographs including examples of Bernini's works (the famous "Neptune and Triton" and "Portrait of an English Gentleman") illustrates the development of the baroque style in the later XVIIth century (Plates 12 to 17) and shows (Plates 18 to 23) the further development of northern baroque as it moves into the rococo. While certain classical features are maintained, the emotional or intellectual content is often overlaid by a too considerable technical facility. "A Man Carrying a Sack of Grain" (Plate 18) is, however, exempt from this stricture. Plates 24 to 27 illustrate the classical influence to be found in a group of English works, as, for instance, in the terracotta models for the monuments in Westminster Abbey of Dr. Hugh Chamberlen, by Peter Scheemakers (1691-1781) and the monument to John, Duke of Argyll, by Louis François Roubiliac (1705-1762).

The Continental preference for exuberance is illustrated by Plates 28 to 39; while the second half of the XVIIth century rococo, illustrated by Plates 40 to 48, gives place to an increasingly rigid classical formalisation. As Mr. Molesworth points out, all these later illustrations "might find a parallel in some classical original, and seem to be bounded by a taste for the literary and intellectual, rather than the human easiness which gave so much colour to the early decades of the baroque movement." So that we find that the opening and closing illustrations of this volume, as Mr. Molesworth says, "are effective in the contrast they afford of the development and changes which took place in European sculpture during the XVIIth and XVIIIth centuries."

THE MUSCOVITE PEACOCK. By RAYMOND LISTER. The Golden Head Press. 2 gns.

The dancers and choreographers in ballet have not on the whole been starved of attention from biographers, and it is a happy development of our day that the work of many designers for the ballet is increasingly being discussed and written about.

Léon Bakst, the subject of Mr. Lister's little book, has not been one of the neglected artists, but there is always room for further discussion of this great designer. His name is linked inseparably with Diaghilev, Nijinsky, Pavlova, *Scheherazade*, *L'Apres-Midi d'un Faune*, *Cleopatre* and *Le Spectre de la Rose*. His colour and flamboyance, his urgent sensuality, and unerring blend of the delicate with the caricature, evoked admiration from nations not unaccustomed to sumptuous and original conceptions.

Bakst was accomplished in directions other than stage design, but from the photographs of his sets, costumes and portraits reproduced in this monograph, one is reminded again of his strangely inconsistent incompetence in the small but important matter of drawing feet. Poor Mme. Rubinstein, indeed, had them painted at an angle that suggested that her legs must have crossed at the knees like a folding card-table.

Simon Lissim supplies a memoir of disappointing shortness, and the only real criticism of a pleasingly produced book is that we might expect more for our money. In deciding the limit of a limited edition, it is surely advisable to print

enough copies to justify a reasonably luxurious standard of production. Charming though the frontispiece of Columbine is, a few coloured reproductions of Bakst's sets would have been more welcome. But this is a worthy little volume to stand beside Grigoriev's *Diaghilev Ballet*, Arnold Haskell's work on Diaghilev, and the standard works by Serge Lifar and to a lesser, though more grandiose extent, André Levinson.

MODERN FRENCH PAINTERS. By R. H. WILENSKI. Faber. 3 gns.

Reviewed by Jon Wynne-Tyson

The matter-of-fact Preface to the 1940 edition of *Modern French Painters* is as sensible and relevant to-day as it was fourteen years ago, and the book continues to serve unchallenged as perhaps the best popular introduction to the works and lives of French painters, from Manet to the present day, to be found in one volume.

For all that, such faults as there are remain, and these are mostly a matter of insufficient qualification. In a more comprehensive study it would, for instance, be possible to emphasise that although Renoir's preference was for painting pretty women, he also wasted his genius on creatures of a coarseness and repulsiveness that stimulates a positive physical nausea in the beholder. And is it wholly with respect for Mr. Wilenski's reading powers that we must treat his statement that Ruskin never mentioned the name of any of the artists with which he is concerned, in any of his lectures, letters or books? Especially in view of the profound unreliability of the indices to some of Ruskin's works!

The fact remains that there are very few artists on whom some information is not forthcoming, and if that information is not new to us, its staleness is often solely to the credit of Mr. Wilenski's famous book. The appendices include bibliographical and catalogue notes and a list of schools and their leading exponents, together with revised details of the whereabouts of many of the paintings in the text. There have been a few additions to the illustrations, and a moderately adequate revision of the text, but as yet no attempt has been made to fill in the years between 1938 and the present time. It is to be hoped that some later edition may meet this need.

BOOK REVIEWS

THE LOTUS SUTRA IN CHINESE ART. By J. LEROY DAVIDSON. Yale University Press, Geoffrey Cumberlege, Oxford University Press. 40s. net).

Reviewed by Victor Rienaecker

The Lotus Sutra is regarded as the jewel of the Mahayana, or Southern, School of Buddhism. It is the most important gospel of Chinese Buddhism and inspired many painters and sculptors to illustrate its doctrines. Professor Leroy Davidson traces the history of Buddhism in China to the year 1000, thus covering the period of its most energetic forms of expression; for, later, in China it was to dissipate its spiritual strength in over-subtle discourse and arid doctrinal controversy. The later sects of Buddhism subordinated the Lotus to other scriptures, drawing only on certain facets of the once-dominant gospel.

Wherever Buddhism flourished it inspired some of the world's greatest art. The Buddhist artist was virtually the mouthpiece and agent of the sage, in the sense that he promulgated in the terms of the iconography of his art, whether graphic, sculptural or otherwise, the message and the meaning of his religion.

Mahayana Buddhism claims to be more comprehensive than the other main form, the Hinayana, or Northern School. It aims at general salvation, not at individual release, thus "excelling in love for all created things." Mahayana is also intellectually wider in range than Hinayana; the latter denies the reality of the self, while the former goes so far as to deny all phenomenal reality. There are other important differences, which cannot here be discussed.

Toleration of different religious beliefs was always a characteristic of Chinese culture. It permitted a person to have more than one religious affiliation; so that we find, as early as the IIIrd century, Taoist practitioners accepting certain features of Buddhism. And Buddhism readily adapted itself to the conditions and beliefs of the peoples it sought to proselytise. In fact, the Chinese emperors often supported the three major religions of Lao-tzu, Confucius and Buddha.

The Lotus tells us that Kuan Yin, exemplifying the spirit of compassion and self-sacrifice, became one of the favourite subjects of the Buddhist artist in T'ang China. What is believed to be the earliest surviving painting of the Bodhisattva Kuan Yin theme is in cave 104 at Tun Huang. These early cave temples of Tun Huang, in the province of Kansu, are known as the Caves of the Thousand Buddhas (Chien Fo Sha), and were founded by the monk Lo Tsun, as early as A.D. 366. The work which survives at Tun Huang (for persecutions during the middle of the Vth century apparently destroyed much) bears certain stylistic relations with the other famous caves at Yun Liang. "That very close parallels exist between the two groups of caves is not surprising," Professor Leroy Davidson tells us, "as it is recorded that in the period from 435 to 440 the province of Liang, which then included Tun Huang, was conquered and the monks and the Buddhist paraphernalia all came east to the capital near Yun Kang." The Yun Kang caves at Ta T'ung, in Shansi, provides the largest quantity of sculptural material

for the study of Buddhist art in China during the late Vth century.

After the year 1000, Buddhism ceased in China to be the central source of great creative inspiration. For a millennium the hopes of the Chinese were fixed "according to their individual capabilities" upon Buddhist ideals, and thus, during that time, their art reflected those same ideals.

ELIZABETH BARRETT TO MISS MITFORD. Edited and Introduced by BETTY MILLER. John Murray. 25s.

Reviewed by James Brason

When, in the spring of 1836, Miss Mary Mitford left her cottage at Three Mile Cross to pay one of her infrequent visits to the capital, she arrived to find herself a considerable celebrity. The fame founded on "Our Village" was so great that she received many more invitations than she was able to accept, but among those who did entertain her was John Kenyon: a wealthy, kindly man who delighted to gather around him the literary figures of the time. Mr. Kenyon introduced to her a cousin of his, who had lately been brought to London by her father. This cousin was Elizabeth Browning, and after their first meeting they became so friendly that on Miss Mitford's return to Three Mile Cross a correspondence began that was to continue uninterrupted for nearly ten years, until, in fact, Elizabeth's marriage to Robert Browning caused it almost completely to cease.

From this mass of manuscript Betty Miller has selected one hundred and forty-two letters, all of which are now published for the first time, and as editor she has cut many of them, "... pruning," as she says, "some of the weightier or less fruitful proliferations within the letters themselves."

In spite of this careful editing there remains, unavoidably, a considerable amount of the effusiveness so characteristic of the Victorian correspondent, but for all that it is a most exciting book. Under the extravagances of Elizabeth Barrett's style there is a keenness of perception and a clarity of impression that makes the people she discusses disconcertingly alive still. She appears to have read every new book that was published, and although she led so secluded a life, remained in close contact with most of the important writers of her time, many of whom were close friends of John Kenyon. We are given here a more intimate picture of the domestic life of the Barrett family than ever before, and throughout we catch odd, unexpected glimpses of the London scene. Much of what we read is literary gossip in which Wordsworth, Tennyson, Landor, all the writers of the day were discussed by two women who were themselves established literary figures, and who sometimes disagreed profoundly.

Long before Browning was introduced to Elizabeth by John Kenyon their friendship with Miss Mitford was almost destroyed by the disagreement which arose concerning him, for Miss Mitford considered him effeminate as a man, and obscure as a poet. There can be little doubt that all who are interested in the Browning saga will find much to fascinate them in these letters, covering as they do the period in which Elizabeth became established as a poet, and first met the man she was to marry.

FIRST NUDES. By ERIC GILL. With an Introduction by Sir John Rothenstein. (Neville Spearman. 12s. 6d.)

Reviewed by Horace Shipp

The dedication page of this volume of two dozen drawings from the life by Eric Gill is as important as it is revealing.

"Paris, 1926, May. (Sketch Book, No. 1) for Gordian Gill (because it was begun on his birthday and it's the first time I did any life drawing.)"

The interest is that by 1926 Gill was forty-four years old and was an established sculptor. Obviously he had hitherto deliberately abjured the idea of drawing from the model. Thus these works are at once the product of a newcomer and of an old stager. They inevitably look like that, so that without the clue given by the dedication we should be rather mystified. There is an element of abstraction akin to the Vorticism of Wyndham Lewis about them; and we have to be continually telling ourselves that these drawings are in one way elementary despite the name and standing of the artist and his age when he did them.

Thus there lies behind them a sort of disbelief in what he is doing, or any conviction of necessity by the artist. This in a man of Gill's integrity is disastrous. He is, it is true, so able that he does not do bad work, but bad work *for him*. At times even its kind of badness is a revelation of the way his mind is working against the evidence of his eye. It is one of the penalties of reputation that even unimportant products have an importance; and this set of drawings is an example. We end by looking at them as rhythmic abstractions of poses rather than as life drawings *per se*. The brief preface indicates that the writer is keenly aware of the problem raised.

LONELY PLEASURES. By DANIEL GEORGE. Cape. 15s.

Reviewed by Jon Wynne-Tyson

The man who reads widely and with some pretence to a memory will always enjoy dipping into another reader's notes and extracts from memorable works, especially if the latter is a man of literary eminence.

It would not be accurate to say that Mr. George conducts the reader through any ordered sequence of his own findings; rather is his book an enormous, sustained hors d'oeuvres, varied, seasoned, erudite, its consumption impeded only by the occasional insufficiently marinated bone in the shape of James Joyce or some kindly, but surely wishful recommendation of a modern inconceivably to a literate literary man's taste.

Not that Mr. George's taste belongs to everyone. Heaven forbid! Like most critics, he is as capable of carping and prejudice as of fairness and insight. The writers of brevity, clarity and wit do not for the most part come high in his esteem.

But it is not necessary to agree with a book in order to enjoy it, and it is with his generalities rather than with his personal scrutinies that Mr. George holds the reader's attention. On the much-abused craft of fiction he is gently amusing, on poetry and criticism he provokes consideration, and for the lovers of literary esotericism he has a whole world to lay at their feet.

The Art of Good Living

WINE BEFORE DINNER

BY RAYMOND POSTGATE

THE operative word in that title is "wine," *wine* before dinner, not spirits. Spirits, whether straight or mixed into cocktails, are a relatively recent innovation as appetisers and not so long ago were considered vulgar. Gin was for charwomen, rum for sailors, and brandy for depraved baronets. They were also considered immoral; I remember with pleasure, a quarter of a century ago, reading the posters of an organisation of "*ré-moralisation*" which was fighting the destructive effects of *le coktèle* by making available to everyone quarter-bottles of Chablis at 3 fr. 50. The remoralisers' low opinion of spirits was justified in one way at least—they do spoil your palate for what is to follow; a gourmet will always prefer to take wine if he expects his dinner is going to be worth his attention. It is also true that white wine, if not actually Chablis, is the most delicate of apéritifs. In the "Chapon Fin" at Bordeaux they offer you a cold glass of Sauternes; they will bring you other things if you ask, but they know then that you will not appreciate the niceties of their cooking. Sauternes, when used for this purpose, must be well cooled—colder than you would take it at the end of dinner—and it should be a good Sauternes. (Sauternes, I apologise for reminding you, includes Barsac.) A Chateau wine, if you can afford it, of any year at all—not an Yquem because that is very dear and very full, but a Climens, Lafaurie-Peyraguey, Doisy-Vedrines, Filhot, Rieussec, or almost any other "classified growth." If you consider a Sauternes is too sweet, then take a white burgundy (a Chablis is not a particularly good choice—it is thin) and drop in it a little *cassis*, the blackcurrant syrup or liqueur. If the wine-snobs hold up their hands in horror, tell them that that mixture is what they will be offered in the Chateau Vougeot itself.



Circa 1700
BALUSTER STE
Courtesy A

However, the classic wine before dinner still remains sherry. The word "sherry" by itself should mean Spanish sherry, but despite what the pedants say, "Australian sherry" and "Cape sherry" are perfectly legitimate phrases. Sherry is derived from the name Jerez de la Frontera, no doubt, but it is an English, not a Spanish word, and we are as entitled to use it to describe a particular type of wine as the French are to call a dinner jacket a "smoking." What can be legitimately charged against the non-Spanish sherries is that some of them are so nasty. No names, no packdrill; but there are several on the market which have no sherry taste at all. You have, therefore, to proceed by trial and error; error can be expensive even though Empire sherries are two or three shillings a bottle cheaper than Spanish. Still there are some very satisfactory Empire wines which have the genuine sherry taste. I will mention a few names which I happen to know; they are merely a chance personal selection, and there are many other perfectly good brands. Of Australian: Stonyfell Flor and Dryad. Of Cape: Sterredroom, Mymering, Renasans, and Landrost.

For the connoisseur you still must buy Spanish sherries. Here there is a plethora of choice, but the wise purchaser remembers that while most guests say they like dry sherry



Circa 1700 *Circa 1720*
BALUSTER STEM WINE GLASSES
Courtesy Arthur Churchill.

because it is the thing to do so, they don't like it in fact. They really like half-sweet sherries, and many wine-merchants, recognising the fact, have simply altered their labels during the past decade. What is called "Pale dry sherry" is frequently not dry at all; unless you know your wine-merchant and have argued with him, pay no attention to such a label. The bulk of the sherries which one would choose as appetisers are called Fino or Amontillado. Montilla—from which Amontillado takes its name—is a similar sherry from the Cordoba district. In all these cases it is necessary to ask for "very dry" or "extra dry" if you want to be sure of a genuinely dry sherry; the "dry" Amontillado or Fino is likely to be slightly sweet and the "full" distinctly sweet.

Manzanilla, the very pale wine which comes, not from Jerez, but from San Lucar by the sea, is always bone-dry; it is therefore not the drink to offer the inexperienced, who will say it is sour and makes their tongue curl up. There are certain equally dry sherries, however, which are not quite so uncompromising, and have rounder overtones. I presume they are blended. They are genuinely dry, however, and are, I assure you, safe to offer to the most exigent connoisseur.

A wine-before-dinner which was once as classical as sherry, but dropped out of popularity for some fifty years, is madeira. Not the sort of madeira which you are generally offered, but one sort only, the madeira which is made from the "Sercial" grape and has that word on its label. There is no room for argument; the vine must be a Sercial, it must be labelled Dry and it must cost about £1 or more. It is an expen-

sive and slow business to make a Sercial (or any other madeira), and if you find a cheap one you are almost certainly not getting a good one. At that, you will never find a Sercial that is dry in the sense that a Manzanilla is dry; it will only be as dry as a dryish Amontillado. But it will have that distinctive taste that only madeira has, and it is a pleasant change from sherry.

Well, that ends the list of noble before-dinner wines. But there are others, and one must be broad-minded about them. They have their occasions, and anyway they amuse the young. There are the *vins généreux au quinquina*, which you get in France and sometimes over here: Dubonnet, Byrrh, St. Raphael, Cap Corse, etc. Their basis appears to be a sweet, strong wine like port, into which is put some quinine, some bitters and in some cases vanilla. You can safely do with them what you should never do to the other wines—put a knob of ice in the glass.

Finally, there is one which has been fashionable in France since the branded apéritifs were banned during the war, and which is beginning to be known over here. It is called Pineaud—generally, “Pineaud des Charentes,” though there is also a Pineaud from Armagnac and may be others. I am not sure if it should be classed as a wine at all. It consists of grape juice into which there has been put a good shot of brandy, and it is served very cold. The first two or three times I had it I liked it very well. It is not a drink I wish to live with; however, it is interesting and you should try it.

GOOD COMPANIONS: CHEESE and WINE

BY MARY SEATON

One of many good things about cheese is that it makes an ideal drinking companion. It is a good friend to wine and to ourselves. Whether it comprises the whole of a simple meal or steals in as a mouthful between the entrée and dessert, it not only satisfies by its own intrinsic virtue, but increases the flavour of whatever drink we are busy with at the moment.

Curnonsky, the famous chef, remarked that all cheeses are spurs to drinking. But he did not specify which kind of cheeses or what sort of drinking. Thinking this over, we ourselves might add that if the right cheese is at hand it is a pity to gallop off, like John Gilpin, with an uncertain or unsuitable kind of liquid for company. It is far better to choose a wine to match the cheese, or perhaps vice versa, rather than cast them together unselectively.

A full-strength wine should be partnered by a strong cheese, a light wine by one of a milder disposition. Port wine and Stilton can't be bettered. Nor Burgundy and Brie. On the other hand, claret sighs for the company of the mild-mannered Gruyère from Switzerland, and a limpid Moselle for the creamy Bel Paese of Italy. Let the white wines of the Limousin be broached in their own district, and their natural *pétillance* will seem to sparkle into greater liveliness if the romantically named Rocamadour

cheese of a neighbouring village or hillside be brought to the scene.

Cheese has many links with wine in addition to their partiality for each other. Like wine, it is often fermented; it ripens and comes to maturity. And like wine, it represents perishable food transformed into something with long-lasting qualities.

Some of the places where wine and cheese are made are alike, too, in their appearance. The long, airy buildings where cheeses are matured, for instance, have some similarity with sherry *bodegas*; and the cheese press resembles the wine press in many aspects. Roquefort has a special affinity with wine, since it is matured in caves. A product of sheep's milk, it is made during the lambing season, and its traditions must be as old as those of wine-making, for the processes of manufacture at the village of Roquefort are the same as those carried out for more than two thousand years. The limestone caves of the Gorges du Tarn, where the cheeses are matured, are damper than those suitable for wine; but they closely resemble wine caves, and the narrow scoop for testing the cheese is reminiscent of the long-handled *venencia* used by the *capataz*, or sherry foreman, when he tastes his blends. Port Salut is another cheese especially linked with wine, for like many wines, brandies and liqueurs, its history is bound up with that of the Church. The

true Port Salut is made by the monks of the Trappist monastery of Port-du-Salut, in the Mayenne Département of France, though now it is made in other countries as well as in other parts of France.

Italy has thought of an idea to keep cheese fresh, like wine, for immediate use at any time. If they have not gone so far as to bottle cheese, they have at any rate put it into tubes so that it can be kept for months. One bottle, one tube; for uncomplicated tastes, this, with bread, could furnish a larder or picnic case!

A true marriage of wine and cheese occurs at party time, when in Switzerland the *Fondue* bowl makes a kind of cheese loving-cup. The *Fondue au Fromage* is a national dish of French-speaking Switzerland, and is made by heating thin slices of Gruyère cheese in a bowl rubbed with garlic, stirring in white wine. When melted, the cheese is slightly thickened with cornflour to give it a clinging consistency, and salt, pepper and a wine-glassful or so of Kirsch are added. The *Fondue* is served over a hot-plate in the centre of the table, and everyone spikes a piece of bread on his fork and thrusts it into the mixture. A *Fondue* supper is an exciting occasion, since penalties are exacted for every piece of bread lost in the bowl—and everyone denies his thirst till the end, when glasses of Kirsch or white wine are served and (shades of Curnoncky) are welcomed uproariously.

Do you like TCHAICOWSKI-A-LA-MARSALA ?

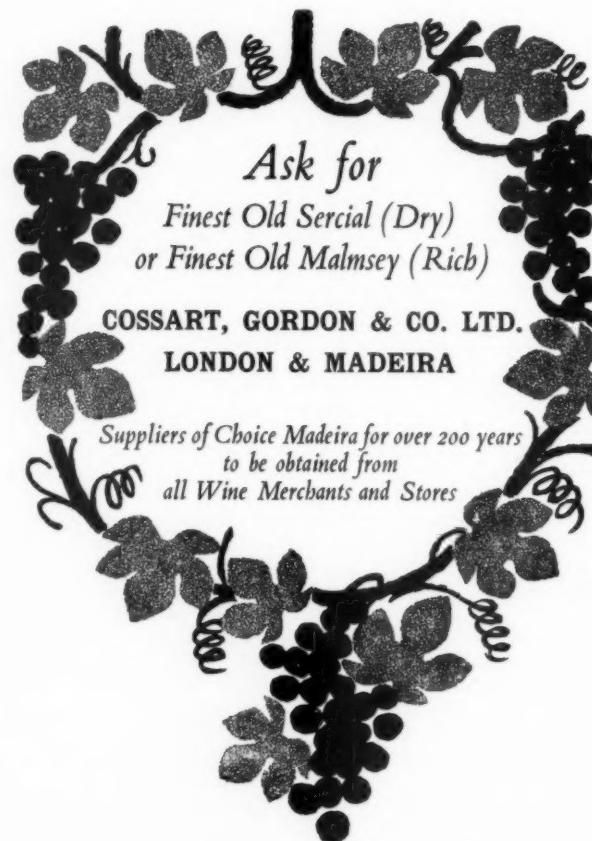
Among the exquisite Greek and Continental specialities at the White Tower you will not find Tchaicowski-a-la-Marsala. Indeed, at this world-famous home of the gourmet you will never hear music, unless it be the scrape of a street-musician's violin from the curb outside. Those fastidious mortals who enjoy good food and beautiful wine seldom like music with it. And this exclusive little restaurant is dedicated simply to eating and drinking. Scattered all over the world there are small groups of people who understand the best in food and wine. Whenever such people discuss eating, the White Tower is mentioned. Visitors are sent there by their friends in Rio de Janeiro, Texas and Hong Kong. They ask for such exclusive Greek specialities as Taramosalata, Aubergine Imam Bayeldi, Soupa Avgolemono or that thoroughly English dream, a Miller's Duckling. There is no end to the choice and variety of lovely dishes you can experience for the first time at the White Tower. Until you have eaten there, your experience is incomplete. But there is no music!

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SALE ROOM NOTES & PRICES BY BRICOLEUR

EUROPEAN PORCELAIN. Christie's sold nine important Nymphenburg figures from the Italian Comedy by Franz Anton Bustelli, c. 1760, which had been exhibited on loan at the Gemeente Museum, The Hague, 1940-46, and were sent for sale by the Baroness van Zuylen van Nyeveldt. The first lot was figures of Lalage and Mezzetino which sold for 10,600 gns. Lalage standing in dancing attitude in a checker-patterned coat and holding a dish in her left hand, the rococo scroll base with gilt lines, 7½ in. high. Mezzetino, also 7½ in. high, is lulling a monkey puppet in his arms; he wears a checker-pattern coat and long breeches, on a similar base. Both these figures had the shield mark impressed. Lalage also had an incised amulet on the underside of the base, Mezzetino incised I.H. and two blue intersecting triangles with numerals and letters on the back of the base. This mark painted in blue is reputed to be an alchemical sign, but is more likely to be by the workman, J. C. Kilber, who discovered the process for painting in underglaze blue. 4,200 gns. was paid for the figure of Corinne, 7½ in. high. She is standing with her left arm resting on a scroll support and reading a *billet-doux*; she wears a yellow bodice and pale lilac skirt, the scroll base impressed with shield mark and a small circle beneath. Julia and Pierrot fetched 4,600 gns. and 4,200 gns. respectively. This example of Julia is similar to one in the "Exhibition of Rococo Art from Bavaria" at the Victoria and Albert Museum, 1954. Her long hair is tied by a pink ribbon, and her right arm raised, suggesting a rebuff. Wearing a green coat with gilt border, she stands on a rococo scroll base 7½ in. high. Pierrot is 7½ in. high and has the impressed Bavarian shield with an incised circlet and three dots in red beneath the base. He is in walking attitude and holding a lamp in his right hand. He wears a circular hat and his long coat, breeches and pointed shoes are all bordered in blue.

At Sotheby's, a sale of English porcelain and pottery included a very rare pair of Longton Hall seated figures of cooks which are in the same tradition as the Longton fluters, with large size clusters of flowers. The man wears a plumed red hat and flowered robe, a cooking pot on his knees and a ladle in his hand, the woman holds a bowl in her left hand and wears a Littler blue skirt, with green spotted bodice and red cape; 6 in. high, the pair brought £320. Another rare lot for which £220 was paid was a pair of yellow ground oval baskets, which are tentatively attributed to early Derby, but are among the few objects which are also claimed for Longton Hall. The baskets measured 8 in. and had rope-twisted handles and oval foot, the white interiors finely painted with flowers in the manner of the "trembly-rose" painter of Longton Hall. A fine example of Chelsea porcelain in this sale was a flower holder in the form of two scantly clad boys struggling with a green fish. This unusually well-modelled group measured 9 in. and was from the red anchor period. It sold for £135.

Phillips, Son and Neale made £115 for a Chelsea oval dish painted with ruins, figures and floral sprays in puce within a pierced and moulded trellis border, 12 in., red anchor. £145 was paid for a fine Rockingham apple-green dessert service of forty-nine pieces, painted with views and richly gilt.

Among a collection of XVIth- and XVIIth-century Rhodian ware sold by order of the executors of the late Mrs. M. Spottiswoode was an 8-in. jug with blue ground and formal flowers, £180, and a 10-in. jug enamelled with red chrysanthemums and blue leaves, £240; and a 12-in. plate enamelled with a galleon within a blue and red border, £120.

Knight, Frank and Rutley sold a Sunderland lustre dinner service decorated in blue, red, green and gilt, and comprising seventy-six pieces, for £115.

At the Motcomb Galleries a pair of Limbach figures of a boy and girl sold for £23, 6½ in., and a pair of Sèvres *gros bleu* vases with panels of birds, scenes and flowers, £32. These measured 20½ in. and were sold with gilt metal candelabra fittings.

PICTURES. At a sale of fine old master paintings and drawings, Sotheby's made £6,800 and £5,500 for two paintings by Canaletto. The first was a view of the church of the Redentore from the canal of the Giudecca, numerous boats, gondolas and figures in the foreground, the Campanile of St. Giacomo to the right, 19 in. by 30½ in. The companion painting for which £5,500 was paid was of St. Giorgio Maggiore, also from the canal of the Giudecca, with figures on the quay and gondolas in the foreground, 18½ in. by 31 in. An important pen-and-wash drawing by Francesco Guardi of a procession of triumphal cars in Piazza S. Marco, 10 3/16 in. by 14 7/16 in., brought £1,900, and is reproduced by J. Byam Shaw on pl. 43 of *The Drawings of Francesco Guardi*, 1951. The scene depicted is an incident in the festivities in honour of Archduke Paul Pavlovitch and Archduchess Maria Feodorovna of Russia's visit to Venice in January, 1782. An unframed portrait of a young boy with a flute, half-length, 22½ in. by 18 in., by Giovanni Battista Piazzetta, brought £1,050, and a double portrait of Luther and Melanchthon, in black and holding books, on panel, by Lucas Cranach the Younger, signed by dragon-device and dated 1558, 24½ in. by 35½ in., £1,600.

At Christie's there was a sale of Old Masters which included many interesting examples. Among these was the portrait of the Infanta Isabella-Clara-Eugenia, Archduchess of Austria and Regent of the Netherlands, seen in the habit of the Sisters of St. Clare. This picture, which sold for 2,000 gns., was sent for sale by Lord Aldenham and had been exhibited at the Royal Academy Winter Exhibition, 1953-4, No. 166. It measured 47½ in. by 34 in. 5,800 gns. was paid for J. van Huysum's picture of flowers in a sculptured vase, 30½ in. by 22½ in. "A View of the Dogana and Church of Santa Maria Della Salute, Venice", on panel, 9½ in. by 14 in., by Francesco Guardi, brought 3,200 gns. The two last pictures were from the collection of Viscount Bertie of Thame. A Dutch Picture which had been exhibited at the Royal Academy Winter Exhibition 1952-3, now sold for 2,900 gns. This was the Procession to Calvary, by Hieronymus Bosch, 30½ in. by 35 in.

The pictures sold at Phillips, Son, and Neale included a Swiss Lake Scene, 28 in. by 38 in., by A. Norman, signed, which brought £105. Two examples of Scandinavian XIXth-century work were pictures by Alfred Wahlberg (Sweden), Moonlight at Cagnes, Nice, 28 in. by 39 in., and Johan Christian-Clausen Dahl (Norway), a river landscape with a distant town and castle, signed and dated 1819, 15 in. by 21 in. These pictures brought £115 and £200 respectively.

At the Motcomb Galleries two sea pictures, with ships, brought £44 and £30. In each case, the artist was unknown and the pictures measured 21 in. by 26 in., and 11½ in. by 16½ in.

HOUSE SALE. Nr. Wolverhampton. A sale was held at "Hillcrest," Boningale, Albrighton, by Messrs. Walker, Barnett and Hill of Wolverhampton. Some of the interesting pieces sold were a Duesbury Derby part Dessert Service painted by Quaker Pegg, £75, and a Flight, Barr & Barr Worcester Tea and Coffee Service, £60. The furniture included a 5 ft. 6 in. Sheraton inlaid mahogany Sideboard, £120, and a Sheraton mahogany Secrétaire-Bookcase, £66. A Dutch oak marquetry Bookcase brought £52. This type of furniture is getting more popular now with buyers.

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